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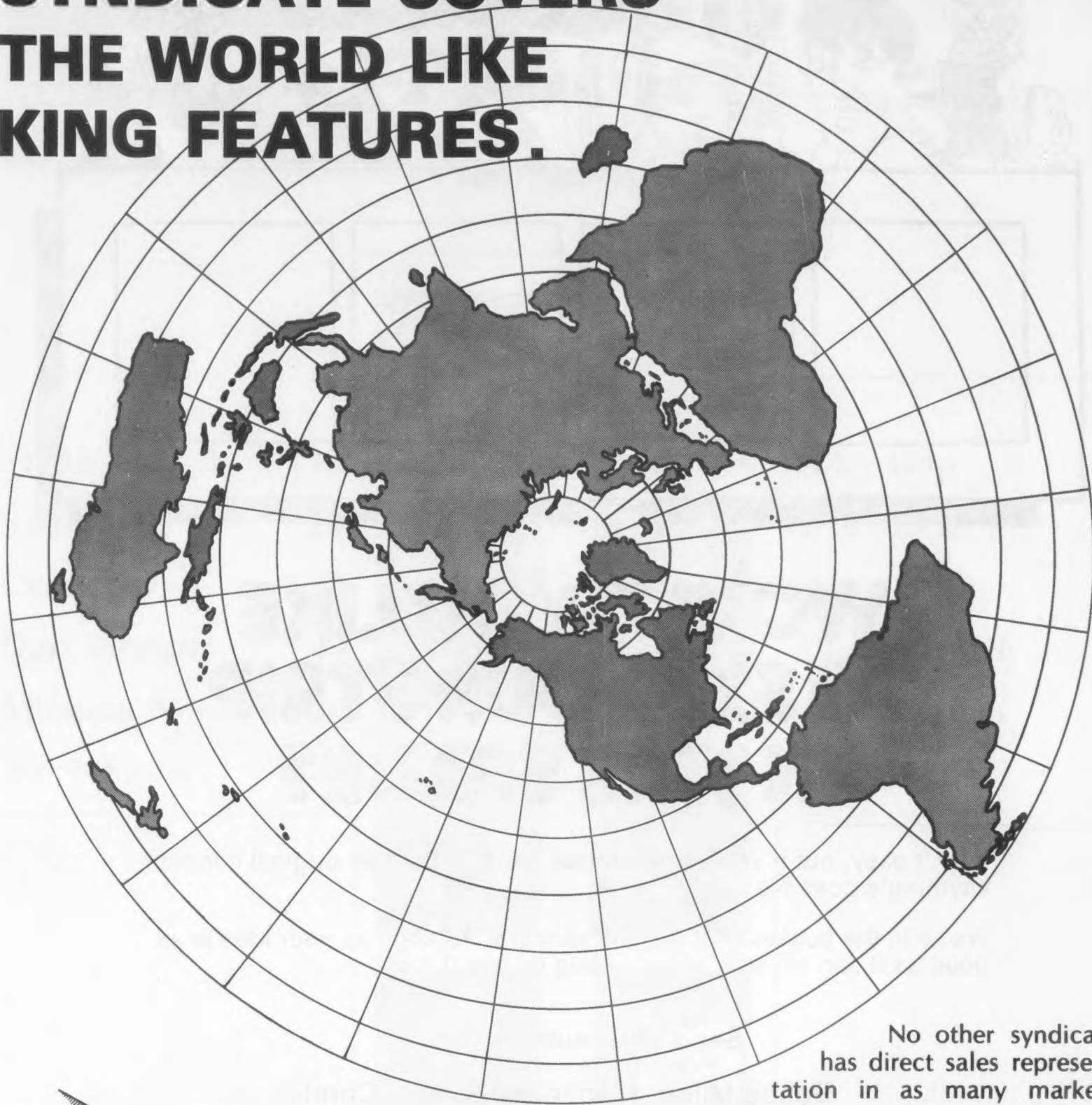
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CARTOONIST PROfiles

Editor: JUD HURD

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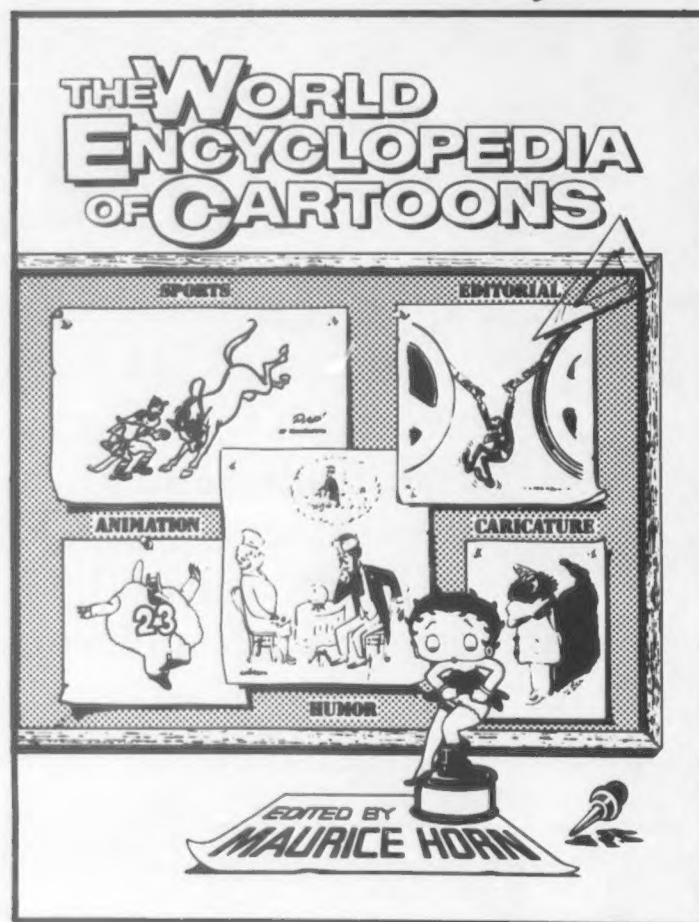
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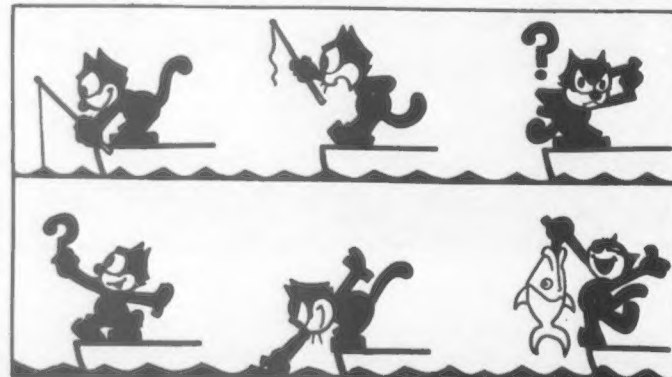
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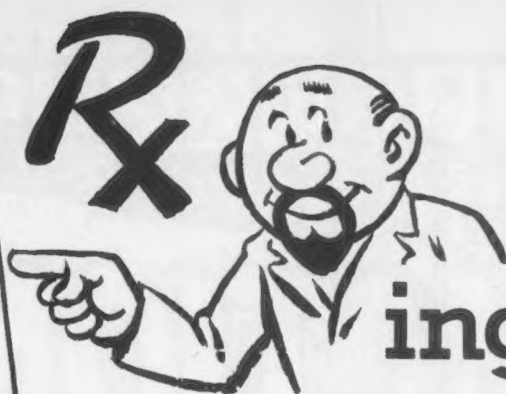
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Frank Modell

Cartoonist FRANK MODELL is in the very unusual position of being able to tell *CARTOONIST PROFILES* what makes a *NEW YORKER* cartoonist, first because he has been one for many years, and second, because for about 13 years he had the job of looking at a great many of the submissions to that prestigious magazine by cartoonists who were not quite ready for *New Yorker* publication, talking with the cartoonists, advising them, and so on. We also learned during the following conversation that Frank has recently become a movie actor.



Hurd: Over a period of many years *THE NEW YORKER* has represented the premier market for cartoonists who were specializing in the magazine panel field. Which leads me to ask, "What makes a *New Yorker* cartoonist?"

Modell: The *New Yorker* hasn't looked for cartoons just as an end in themselves, but they've looked for somebody who could say something about life, fashion, about what affects those of us in New York, and about how people behave who come to live and work in the city. They're not interested in having a gag, or a joke — it's a truth that they've been after. But naturally in bringing out these truths, *New Yorker* artists have made readers see the funny side of life, and of various real-life characters. I would say that The *New Yorker* doesn't want its contributors to *make up* or invent funny looking people, but rather that they like their artists to portray *real people*. Caricature to me is not exaggeration — it's a selection of the qualities you see in a particular person. The reader laughs because recognizable people have been shown in situations in which they're making comments which happen to be funny. As an illustration, I'm thinking of a favorite Whitney Darrow cartoon of mine. In this cartoon Whitney drew a substantial businessman as accurately and truthfully as possible, but with this particular businessman looking pretty silly at the moment. He's suddenly at a loss as he reads a letter which has just come in the mail, and says to his wife, "Did you donate a quart of my blood to the Red Cross?" He's absolutely exasperated!

Peter Arno, for instance, circulated in Cafe Society, and he was making a humorous appreciation of the types he really saw in that world.

When I first joined The *New Yorker*, Jim Geraghty, the longtime Art Editor of the magazine, invited me to his home one weekend during which I had the opportunity of meeting the famous Helen Hokinson who lived nearby. And at an afternoon cocktail party, one of the guests who had never met Helen went up to her and said, "I just *love* the way you *make fun* of those funny ladies!" Whereupon Helen (saintly and sweet according to my impression) replied, "Oh, I'm not making fun of them." She did get fun out of the amusing aspects of these real-life women she drew but not in an unkind way. She joined them in their little sillinesses and was watching them at a time when these ladies were so busy with something that they didn't realize for that moment just how they were behaving.

I think the *New Yorker* is looking for new voices in the cartoon field — they don't want to have another Modell, or another Arno. They want a cartoonist who sees something in life that *they* don't see, and who can say something about it in his drawings. There's some overlapping as it is but they try to avoid as much of it as possible.

Hurd: How do you go about getting ideas for your cartoons?

Modell: Usually I just start drawing — maybe I'll draw a man with a dog on a leash and add one or two other details to the scene. Then maybe the expression I

Drawing by Frank Modell © The New Yorker Magazine Inc.



had quickly put on his face (not by deliberation) might indicate he was startled. I'd wonder what caused that — I might put the outlines of a sign in a window — what could be on the sign, and so on. This is generally the way I come up with my ideas.

Here's an example of how one idea often leads to another: I was doing a cartoon of Noah's Ark with all the animals coming up to the ark in a deluge. Two giraffes were talking to each other and one said angrily, "The one day we're invited to go out on a boat it has to rain!" But while I was making this drawing of all the animals lined up in front of the ark, by some unfortunate coincidence, I had put a pig in back of a porcupine. As I drew the two, it hurt me



"Oh, fine! The one time we're invited on a boat it has to rain!"

to see that vulnerable pig's snout so close to the porcupine. So right then I did another sketch of a pig, behind a porcupine, shouting, "Hey, watch those sudden stops!"

Incidentally, years ago I came up with what I thought was a swell way to concoct ideas, but it wouldn't produce the kind of material acceptable to the New Yorker, so naturally I don't use it. But at the time I was so crazy about my system that I thought of marketing it. Here's the way it worked — I cut myself a stack of cards and I'd begin by writing a cliché at the top of the first card. Then continuing by writing another one at the bottom, and two more on the sides of the card, I'd write down every possible cliché I could think of on my stack of

Drawing by Frank Modell



"Let's watch the sudden stops, Mac!"

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Model

Sketches from life





Postell





Modelle





Modell





"Do you think you can manage a smile? It's only for a fiftieth of a second."

cards. 'Man and wife arguing', 'TV repairman', 'couple on a desert island', 'kid and report card', 'two office workers at the water cooler' and so on. After I'd prepared my stack in this way, I'd just shuffle them around and then look at them. TV repairman and a desert island — that's a strange combination — and I'd try to develop that thought further. Or man and wife arguing on a desert island. There were all kinds of possibilities. This sort of thing pushed your mind in various directions and it was fun and produced some startling combinations. *Hurd: You had a lot of formal art training, didn't you?*

Modell: Yes. I grew up in Philadelphia and during high school I went on Saturdays to the Graphic Sketch Club which was partially run by the city. We drew in charcoal and did watercolors. Later I went to the Philadelphia College of Art where I got prizes in lithography and advertising art. I had no idea what I was eventually going to do at that point, and those were the days when people thought an artist was going to wind up

in a garret somewhere. I felt that I was courting disaster in a shaky field, but I was scared to death of being second-rate. I knew I didn't want to be a furniture salesman as my father was, since I had no interest or aptitude for that line. I said to myself, "This is the one thing I'm pretty good at so I'd better work at it!" As a result I did a lot of sketching — everywhere — and it helped me. I had very good teachers who kept me going home and drawing shoes, for instance, till I could draw shoes in my sleep. I spent 4 years at art school, and also attended night classes with the art editor of the old Harper's Bazaar, Alexy Brodavitch, who was a very inventive man and my mind was opened up about a lot of things. Just before I was drafted for World War II, I opened a little studio with some other graduates. I was taking my portfolio around town and, more and more, the things that I did of a light and humorous type were always the things that got me little jobs to do. Sometimes I found that prospective employers would find some humor

in drawings that I thought were pretty serious. I sold some cartoons to a few magazines at this time, and because of encouragement of some sophisticated older artist who had a studio down the hall, I sent a batch of roughs to The New Yorker. I had never been anxious to set myself up for rejection, since I was shy enough anyway, and I didn't want to add to the feeling. To my glee, just as I was drafted, I got a letter back from Jim Geraghty, the Art Editor of The New Yorker, wanting to know all about myself — how old I was, what I was doing, and so on, and would I finish four of the drawings I'd sent in.

One of these drawings was of a young girl with a junior lieutenant in the Navy. They were in a nice restaurant and she says, "I suppose the least I should do is order seafood." This prompted a 3-page criticism from Geraghty which contained comments such as these: "Women haven't worn their hair that way for years. If you don't see any women in Philadelphia, get a copy of Vogue and Harper's and see what ladies' hairdos



"Never mind the 'You're not going to believe this.' Just answer the question, yes or no."

look like . . . The waiter wouldn't be such a mug — this guy looks as though he works in a bar or a rathskeller and he wouldn't have a numbered button on and a long apron . . . the menus wouldn't be little like yours — you have a luncheonette menu — menus are large in good restaurants."

I realized that I wasn't using what I saw — I was using what I had *seen drawn*. Geraghty went on to say, "Your young man looks no more than 20 or 21 but you have enough hash marks on him for him to be Senior Commander of the

entire World Navy." I had to go out and look at all these things and I was so nervous in redoing the cartoon that I couldn't get it right. Geraghty finally gave the idea to almost every cartoonist at The New Yorker but nobody seemed to get it quite right for other reasons. The war ended and the idea was killed. Years later the Korean War began. The idea was alive again and I was able to finish the cartoon and sell it. When I came out of the Army I sent some cartoon ideas, which were accepted by Geraghty, and I sent him a Christmas

card to keep in contact. Eventually he asked me to come and see him. Today, the magazine is open to new styles, but in those days they didn't take on many new cartoonists — just an occasional one like Cobean. They weren't anxious to take my drawings it seemed but they gave me every encouragement and offered me a job at the office a couple of days a week to help Geraghty. There were a great many cartoonists coming to see him, he didn't have the time to spend with all of them, and I would look over the work of many who came in, talk with

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Drawing by Frank Modell © The New Yorker Magazine Inc.



"I've been putting off getting them a wedding gift. Somehow I didn't think it would last."

them, and so on. I got along beautifully with Geraghty and I did this for thirteen years. As I continued with this routine, he told me to keep drawing and that eventually I'd do more drawings for the magazine.

Hurd: When you were helping Jim Geraghty by looking at many of the cartoon submissions at The New Yorker, was there any criticism that you made most often?

Modell: I seldom could find fault with the draftsmanship of people who submitted cartoons. I'd ask to see their portfolios and would very often find that they could draw beautifully, could paint, and so on. But I discovered that when their work was rejected, it was usually because they weren't projecting their true personality — they hadn't quite gotten their act together. They were trying to be somebody else than they really were in their cartoons. Successful New Yorker cartoonists, as I indicated earlier, project their own view and slant on life.

There are several comments I want to add in reference to my helping Jim Geraghty. Of course during the years I functioned in the capacity I've mentioned, I didn't have any say-so as to whether a cartoon would be accepted or rejected. But I think Geraghty felt that with my formal art school background, I could help some of the people who came in with cartoons but who weren't yet ready for the magazine. My own cartoons weren't too mature at that time, and I guess he also felt that by giving me a regular salary each week, he'd insure that I kept at cartooning and didn't go off to work for some advertising agency.

Hurd: Before we finish, would you say a word about how you first started to study facial expressions years ago?

Modell: I can remember my father getting angry at me, leaning his face close to mine, and shouting, "Pay attention to me when I'm speaking to you." He needn't have worried that I wasn't paying attention — I was! I was watching the way anger worked on the topography of his face just inches away from mine: the narrowed eyes, the vertical furrow between the brows, the inflated nostrils. Family dramas seldom called for much participation from me. I was being talked about a lot, and sometimes talked at, but not very often talked to. I didn't even know what provoked the laughter or rage half the time, so I would concentrate on faces



and expressions, hoping to figure out what all the excitement was about. I wrote that for the introduction in my cartoon album, *STOP TRYING TO CHEER ME UP!* published by Dodd, Mead and Company.

Hurd: I hear you've become a movie actor.

Modell: Well, all of us in this business should know that acting and cartooning are closely related. You've really got to be an actor of sorts to portray the various emotions of your characters on paper, and I've always thought acting would be fun so when a friend of mine called and mentioned that he was going to put on a play off-Broadway, and that he was having trouble casting some of the character parts and asked me to read for it, I responded with enthusiasm. I went down to see the casting director, read for the third-best part in the play, that of a loud, boring businessman type,

and got the role. I played almost 100 performances by the way. The play was 'Marie and Bruce' and starred Louise Lasser of 'Mary Hartman, Mary Hartman' fame. Toward the end of the show, I got a call from the casting lady at Paramount Pictures who had seen the show and thought I was fantastic. She asked me to come in and read a part for a show called "The Roast". I didn't get that part. Fortunately this same lady called me again and said she thought there was a part for me in a Woody Allen movie. So I saw Woody, got the small part, and did it toward the end of May. I play a writer, the scene is on the beach down in New Jersey, and I'm talking about a movie that's being produced. No title has been announced so far, and I may end up on the cutting room floor.

Hurd: We'll be watching for your screen debut. ●



Drawing by Frank Modell © The New Yorker Magazine Inc.



"That really kills you, doesn't it?"



BLONDIE

by YOUNG and RAYMOND

As you recall, we included a conversation with 'Blondie' writer, DEAN YOUNG, in our July issue. We'd like to add here a piece written by HONOLULU ADVERTISER columnist, BOB KRAUSS, on the occasion of a huge 'Blondie' birthday party held at the Sheraton Waikiki on last April 22nd.

By Bob Krauss

Okay, so it isn't polite to give away a woman's age to 150 million newspaper readers who swear she doesn't look a day over 39.

Will you promise to keep it a secret?

Blondie, the most popular comic strip character of all time, celebrated her 50th birthday right here in Honolulu last night. The party was at the Sheraton Waikiki.

Actually, Blondie won't turn 50 until September but her godfather, King Features Syndicate, decided to celebrate while the American Newspaper Publishers Association convention was in town.

Never mind Ferdinand Marcos and

Kurt Waldheim, the party for Blondie was the biggest affair of the convention. Fourteen hundred invitations and all you could drink.

It was really sort of a dirty trick on Blondie because they put up a display of the very first comic strips in which she appeared. No woman likes to get THAT personal about her past.

The horrible truth is that Blondie hasn't always been the long-suffering housewife and mother who spends her time trying to get Dagwood off the sofa and behind the lawn mower. She started her career as a gold-digging flapper, dancing the Charleston and dating a high-stepper in a coonskin coat named Hi-Ho Hennepin.

"Her maiden name is Boopboopadoop," confessed Dean Young reluctantly. He's the son of Chic Young, who created Blondie. "She comes from a long line of Boopboopadoops."

Young explained that his cartoonist father had a thing about flappers although he wasn't proud of it. Before Blondie there was Dumb Dora and The Affairs of Jane.

But Dumb Dora and Jane were not permanent relationships. You might say Young was just their cartoon-sitter because they were copyrighted by someone else.

So, after a successful affair with Dumb Dora, Young in 1930 gave birth to Blondie who was his very own creation.

"In the beginning, Dagwood was a minor character," said the younger Young. "He floated in and out of the strip trying to date Blondie. He was a lazy, good-for-nothing millionaire's son, the kind known in those days as a lounge lizard."

"But my father said he already showed possibilities for improvement."

"Then the Depression came along. Flappers and millionaires didn't strike a humorous chord in readers who were standing in breadlines."

"On the advice of the head of King Features, my father disinherited Dagwood and made him go to work. Blondie married him in 1934. From that moment, good things began to happen."

The good things included 1,800 newspapers all over the world (including The Advertiser) who bought the comic strip. A recent survey shows Blondie is The Advertiser's best-read strip.

A year after Blondie and Dagwood were married their first son was born. They named him Alexander but called him Baby Dumpling.

When their daughter was born, King Features asked readers to suggest a name. Four hundred fifty thousand of them replied. The letters arrived by



truckload and the new baby came to be known as Cookie.

In the meantime, Chic Young had acquired a teen-age office boy named Jim Raymond who sharpened pencils, swept the floor and made eyeshades for Young out of cardboard and red rubber bands.

Within a short time, Raymond was lettering the strip. He graduated to drawing and eventually took over Young's artistic chores when he retired.

"My brother was also a cartoonist," said Raymond. "He originated Flash Gordon, Jungle Jim, Rip Kirby and Secret Agent X-9. His name was Alex. That's why Blondie and Dagwood named their son Alexander."

The rest is history.

Chic Young died in 1973. For the past 18 years his son, Dean, has been writing the dialogue while Raymond draws the strip. Both said their goal is simply to make readers smile.

"Blondie is for women's liberation but she doesn't stress that," said Young. "We stay away from issues in which we have to take sides. We try to make friends, not enemies."

"Blondie and Dagwood are concerned with eating, sleeping, raising children and making money. We figure if we stick to those four activities, we're bound to hit somebody who can relate to the comic strip."

Raymond said Blondie and Dagwood have never had a serious fight. On the other hand, Dagwood's boss, Dithers, and his wife are constantly shouting at each other.

"Dithers represents everything that's abhorrent in the system," said Raymond. "He's selfish, money-grubbing, loud, mean. In fact, he's so bad he's lovable. Underneath, he has a heart of gold."

As I suspected, Blondie did not make a big thing out of her 50th birthday party last night. You can see by your Advertiser comic page this morning that neither she nor Dagwood even mentioned it. ●



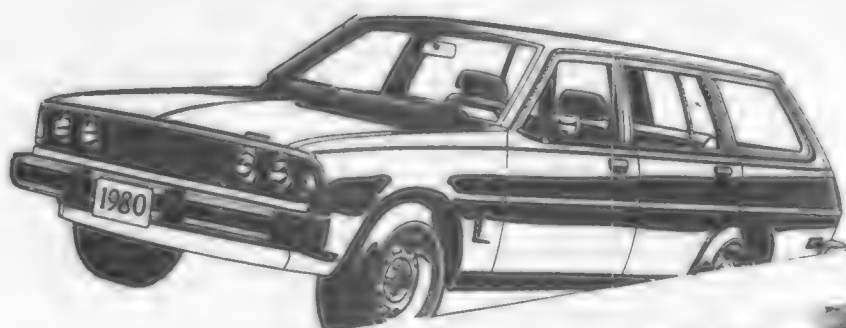
Jim Raymond, J. F. D'Angelo (President of King Features Syndicate), and Dean Young with a real 'Dagwood Sandwich' at the Honolulu Birthday Party.



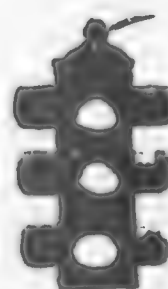
CHRYSLER CORPORATION



1930 DODGE 4



1980 Chrys
Illustra



"Hey, my little Prince! Hav

Chrysler-Plymouth
Illustrator's Kit



"I've been looking for you!"



FRANK W. WYLIE

DIRECTOR - U.S. AUTOMOTIVE SALES

PUBLIC RELATIONS

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**CHRYSLER
CORPORATION**

Dear Illustrator:

This year the 1980 Illustrator's kit has been divided into two sections: Chrysler-Plymouth and Dodge, with each section arranged by car and truck line for ready reference.

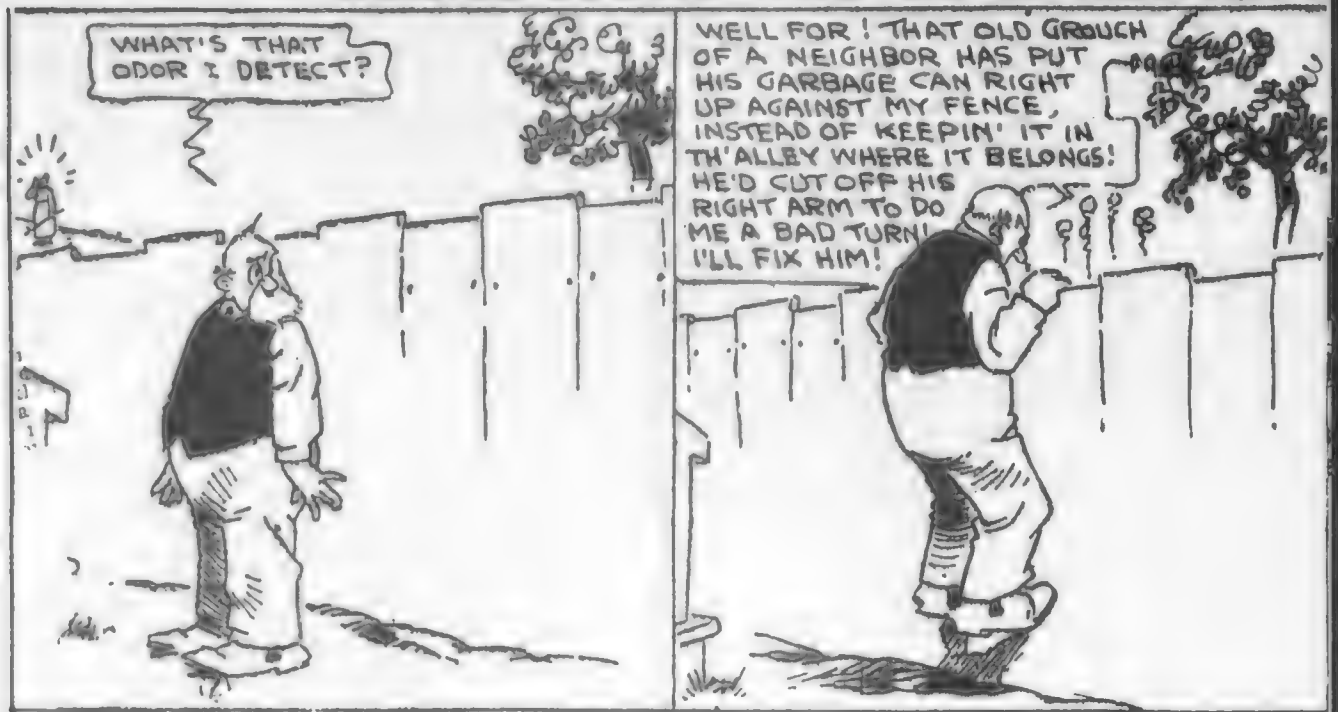
In addition to standard front, rear, and side angles, there are photos of cars in motion, cars being maintained, loaded and enjoyed for recreation. We have also provided a selection of line drawings, and old cars which may be useful to you.

For your free kit, please write me at the above address. And after you have looked the kit over, please let me have your suggestions for improvements for next year's kit. Thank you for your cooperation.

Cordially,

Frank

KERNEL COOTIE—THE AIR OF HOSTILITY



Carey Orr

by
Gordon
Campbell

Here's another interesting conversation between noted cartoon collector and historian, GORDON CAMPBELL, and his wife, MARY, about the famous political cartoonist, CAREY ORR.



Carey Orr

KERNEL COOTIE—O, TO BE CURSED



THICKENS BETWEEN THE NEIGHBORS



Mary:

Whom do you think is the greatest political cartoonist of all time?

Gordon:

It would be difficult to single out any one in particular. There were so many outstanding cartoonists over the years. A few were fortunate to work for large metropolitan newspapers over a long period of time and had their work syndicated or widely reprinted. They got a lot of recognition and were better known perhaps than a highly skilled cartoonist on a small circulation regional paper.

Mary:

We have had a lot of good local

cartoonists.

Gordon:

Yes, and many of them have been hailed as the most talented among the American cartoonists. Few editorial cartoonists have gained such widespread acclaim as Carey Orr, Grover Page, Joe Parrish, Bob York, Dan Ed Holland, Tom Little, Jack Knox and Charles Bissell.

Mary:

When did Carey Orr work here in Nashville?

Gordon:

It was soon after the Tennessean was established, back in 1907. Wincie King, C.H. Wellington and Charles Sykes had

WITH RICHES!



Normal Expectancy



preceded Orr on the local newspapers, so it was around 1912 when Orr came here. His first job was with the Chicago Examiner where he and three other art students were hired for \$15-a-week jobs for a period of six months, when the best one would be selected for sixty dollars, the combined salaries of all four. An inspired art editor had originated this idea to train a new cartoonist. At the end of the six months Orr was the only one left, including the art editor. Soon after, Orr heard that the Nashville Tennessean was looking for a cartoonist and he submitted several cartoons, some which had been printed in the Chicago Examiner. Carey Orr came to Nashville for an interview, was offered the job, liked the city, and stayed.

Mary:

Wasn't the Tennessean a small circula-

tion paper then?

Gordon:

The Nashville Tennessean was owned by Col. Luke Lea, a young lawyer and United States Senator. Maj. E.B. Stahlman's Banner, the opposition newspaper, had almost double the circulation of the Tennessean. Lea's newspaper had been established solely as a political organ; the advertising and circulation revenue didn't meet the production costs, but Sen. Lea was a wealthy man by inheritance and he assumed the deficits.

Sen. Lea was ambitious to become the political boss of Tennessee and Maj. Stahlman's ambition was to thwart those plans. Among Orr's first cartoons for the Nashville Tennessean were those directed at Maj. Stahlman, but only on occasion. A year or two later the climate

had heated and for three months it became an everyday occurrence. In turn, the Major attacked Orr personally and repeatedly in his editorials. His pet expression was "that malicious liar imported from the north to slander southern gentlemen". The result was that it attracted new readers to the Tennessean to see what kind of liar Orr really was. At the end of the political campaign, the Tennessean had gained the larger circulation, and Sen. Lea had elected his own hand-picked governor.

Mary:

It seems like Carey Orr got a lot of recognition in those early years.

Gordon:

One truly astounding cartoon gave him a great deal of publicity. The news that \$40,000 had been stolen from the Nashville city treasury was the subject for a

DANGER OF TOO MUCH HITCHING



Copyright 1942 by The Chicago Tribune

ORR

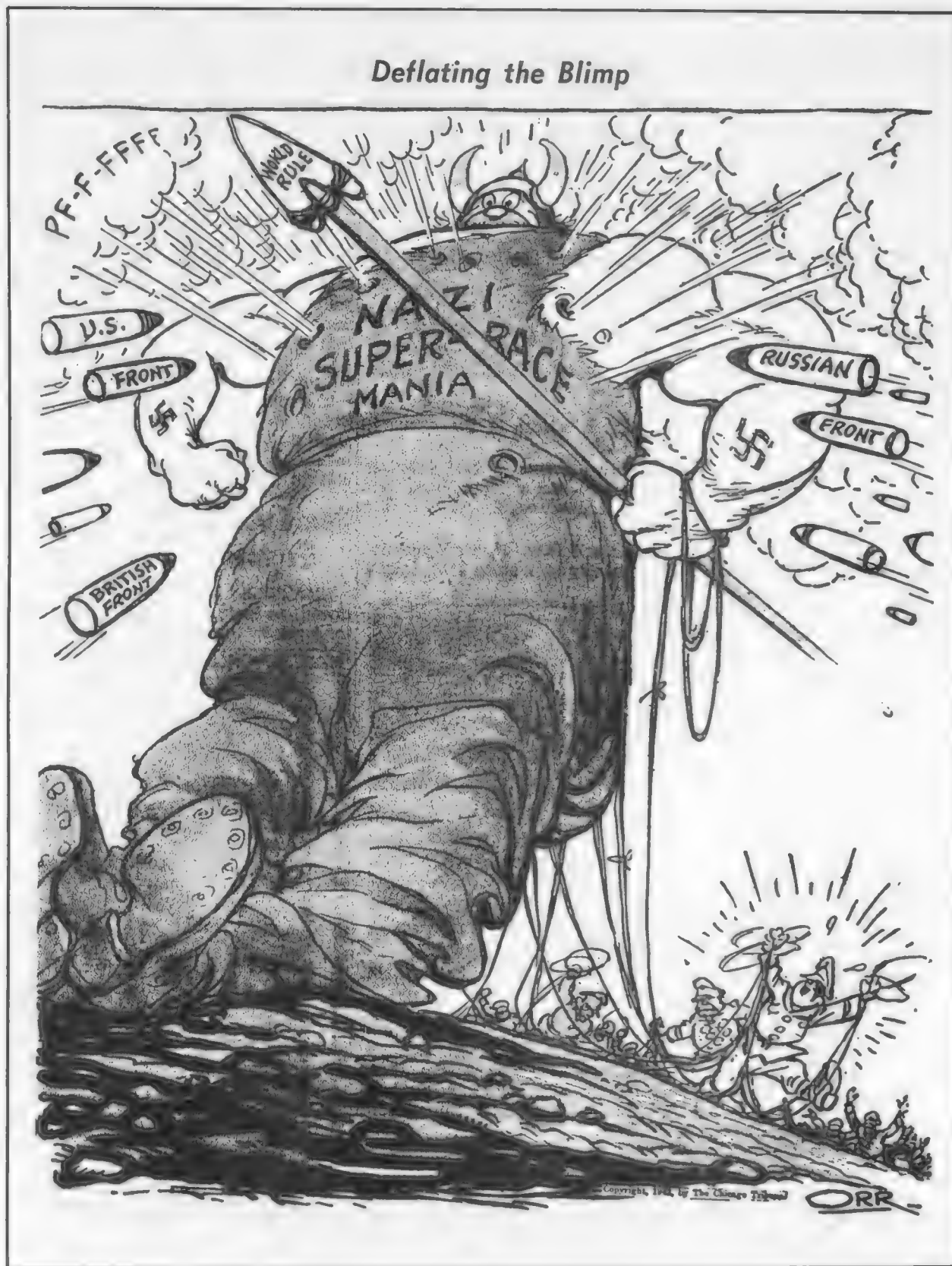
STILL GOING FULL BLAST



Copyright 1936, by The Chicago Tribune

ORP

Deflating the Blimp



cartoon. It showed Gen. Nash (symbolic of Nashville) looking at a large empty picture frame. The caption was "The Thief Who Stole the \$40,000". There were six men in Nashville that had access to the stolen funds. All six head shots of the men were printed on page two of the Tennessean and Orr's cartoon ran on page one. Some reader had discovered that by holding page one up to the light, one of the photographs fit exactly into the empty picture frame of the cartoon. Beneath this likeness was the printed line "The Thief That Stole the \$40,000". It was accidental and its prophetic accuracy came true the next day when the thief admitted his guilt.

Mary:

How long did Carey Orr work for the Tennessean?

Gordon:

He worked here until 1917, but during

that time many of his cartoons were reprinted in the Literary Digest and Cartoons Magazine, as well as in other newspapers. This gave him the national recognition he desired. By studying the Literary Digest he was able to anticipate future topics to be handled by the Digest. Orr then devoted himself to cartoons which he hoped would be reprinted from the Tennessean. A fact that his editor on the newspaper had recognized, but was pleased with the publicity given the Tennessean. In one issue of the Literary Digest all cartoons reprinted were by Orr; that brought job offers from several large dailies and syndicates. One such offer came from the Chicago Tribune and he accepted it and joined the staff in the fall of 1917.

Mary:

The Chicago Tribune is one of the greatest newspapers in the country.

Gordon:

Some people don't think so. The Tribune was under the direction of two excellent editors, Robert McCormick and Joseph Patterson at that time. The Chicago Tribune long before had gained a reputation of being a crusading and outspoken newspaper under the direction of its early publisher, Joseph Medill. Joseph Patterson was a cartoon enthusiast which helped to make Carey Orr's job a bit easier. John T. McCutcheon was the cartoonist on the Tribune when Orr joined the staff, but he was away at the time. America's entry into World War I was a certainty and Congress and President Woodrow Wilson were wavering in the preparation for the conflict. This was the theme of many of Orr's early cartoons for the Tribune as he hammered away at the urgency of American preparedness.

Mind If He Borrows Your Fish?



2-7-36

THE RICOCHET



Copyright 1936, by The Chicago Tribune

Germ Warfare



Has World War III already begun?

Joseph Patterson, a great human interest enthusiast, asked Orr to think up a comic strip of some sort upon McCutcheon's return. Orr wanted to continue drawing political cartoons and, of course, also wanted to please his editor. He solved the problem by drawing a strip called "Tiny Tribune". The strip was four miniature pages in imitation of the large Tribune pages, page one, editorial page, sports page and comic page. It was a novel idea and appealed to Patterson, consequently, he was able to draw a political cartoon each day for his miniature editorial page. McCutcheon took a two month's vacation every year and this allowed Orr to fill in the top position.

Mary:

Did Mr. Orr ever do a regular comic strip?

Gordon:

After W.W. I he drew a strip called "Kernel Cootie" for several years. Almost forgotten in the annals of comic strip history.

Mary:

Of course, he was always an excellent editorial cartoonist.

Gordon:

Carey Orr was in the midst of many a political battle, editorially, always drawing hard-hitting cartoons in support of the Chicago Tribune's strong policies. Mayor William Hale Thompson was the subject of many of Orr's cartoons. The Mayor was a rather insidious person, and was an ideal politician to lambast.

Many problems plagued the United States after World War I. Prohibition was one of the big issues of the 1920's as enforcement of the Volstead Act became impossible when organized gangsters took over the bootleg industry. Many large organizations began to campaign for the repeal and the "drys" were just as determined to fight the liquor interests. One of Orr's best known editorial characters was the long-nosed, lean visaged individual representing "prohibition". This dry law enforcement character was very unpopular during that period as far as the "drys" and many good intentioned church people were concerned. Orr's portrayals of the sinister aspects of prohibition placed him in the forefront of American political

cartoonists.

Mary:

He was an opponent of Franklin D. Roosevelt and the New Deal, too.

Gordon:

Yes, he fought that crowd all the way through the thirties and into the forties, prior to World War II. Some of his strongest cartoons were attacks against the Roosevelt administration. No Tribune cartoonist was forced to draw anything he didn't want to draw, on the theory that he wouldn't do it well. John T. McCutcheon refused to attack the Roosevelts and the New Deal because of his warm friendship with Teddy Roosevelt, an old hunting crony, and also wouldn't take part in the Tribune's fight against prohibition. Orr took on both crusades with lively enthusiasm born of strong personal conviction, receiving considerable notoriety and protests.

Mary:

You have shown me many color cartoons drawn by Mr. Orr.

Gordon:

In the early '40s the Tribune was experimenting with color vs. black and

BEGINNING OF THE DEMOCRATIC CEMETERY



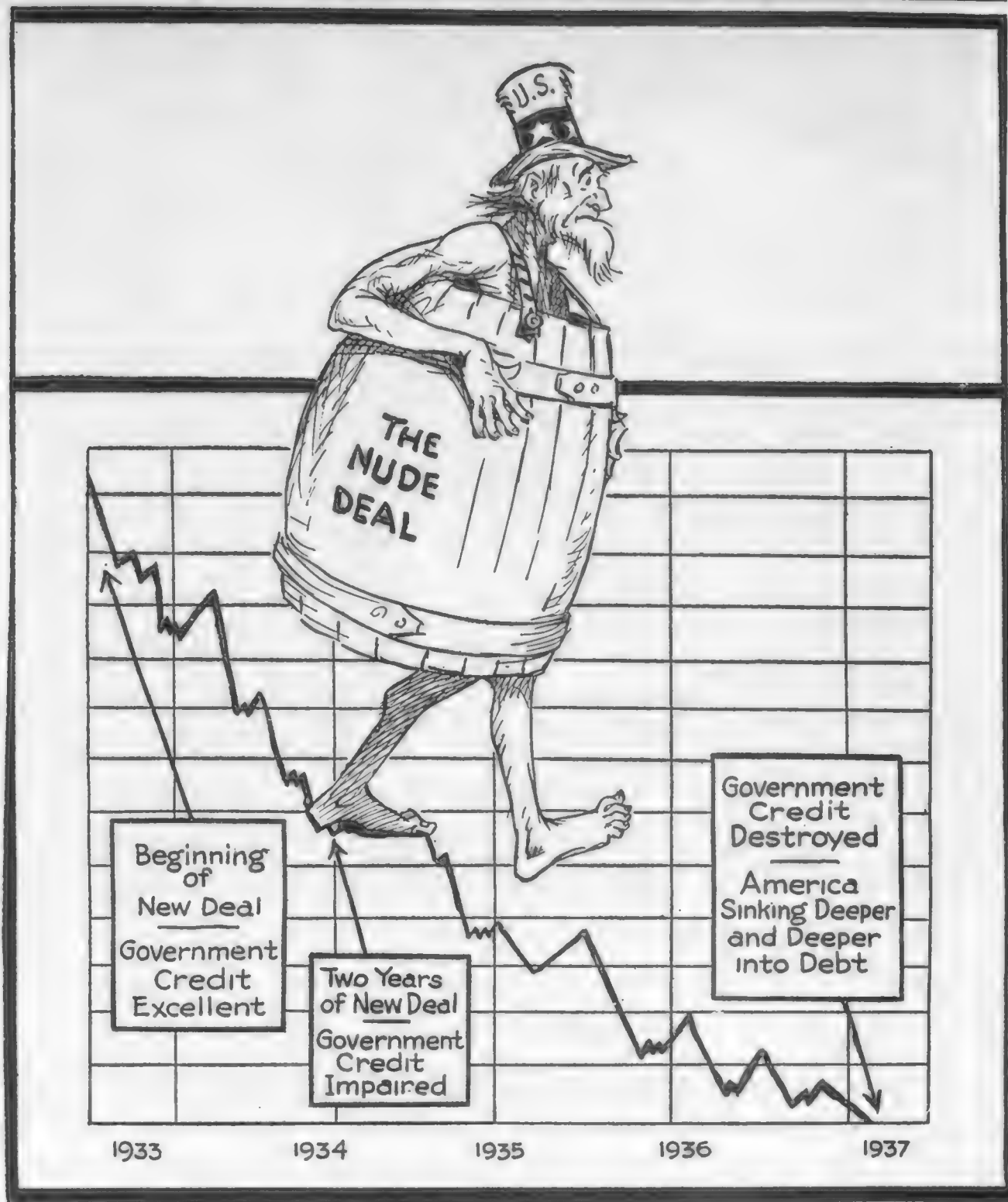
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STALKING HIM?



—From The Chicago Tribune

THE NUDE DESCENDING THE STAIRS



white cartoons, readership studies showed that when color was used 85% of the readers noted the cartoon. Since World War II page one color cartoons were a daily feature of the Chicago Tribune (except Sundays, when it appeared in black and white).

Orr usually drew four cartoons during the week and Joe Parrish the other two; Parrish and Holland would alternate in drawing the black and white cartoon for

the Sunday page and the black and white daily cartoon for the inside editorial page.

Orr's attitude toward his younger associates was a combination of fatherly solicitude and companionship common to men who know and admire one another's work. He had a sincere faith in the cartoon as an artistic and journalistic medium of expression and in its future. Orr's influence on today's car-

toonists has been tremendous. For many years he taught a class on editorial cartooning at the Chicago Academy of Fine Arts where he himself had been a student under Frank King.

During his long and distinguished career with the Chicago Tribune he received many honors, including journalism's most coveted one, a Pulitzer prize. ●



john f. langton

The following story gives us a double pleasure — one, that cartoonist John Langton tells the details about his producing three syndicated features and two, that a company which in the past has been primarily concerned with furnishing TV listings to subscribers everywhere, COMPULOG, is now involved, more and more, with syndicating cartoons such as John's, as well as other material such as a soap opera column, a sports column, and so on.

Q: Can you recall some interesting

reactions readers have had to these cartoons?

A: Well, first of all, you always get the most reactions when readers think you've been wrong on some item. As you know, for the past few years I'd been doing the 'Think You Know Sports?' feature for The New York Post. On one occasion I included a question about Yogi Berra and I had illustrated this with a rear view of him with the number 7 visible on the back of his uniform. I believe Yogi wore number 8, and I got more mail on this than on anything I

had done previously. I had purposely *not* shown his face with a front view, because it would have given away the answer to that particular question. And further, I had purposely given him a *different* number so my drawing wouldn't be a further clue to the answer, but, as I said, the fans sure picked me up on that one!

Another time, the cartoon contained a question about a shortstop who was right-handed. However the person who was making up the pages at The Post that day wanted to flop the drawing over

so that the cartoon of the player wouldn't be facing off the page. But this caused the shortstop to become a left-hander on the printed page, and this brought a lot of reader letters who knew that he wasn't a lefty. You have to be so careful about all aspects of these features because people are very observant.

Q: *CARTOONIST PROfiles* readers are always interested in hearing details about cartoonists' work schedules. For instance often cartoonists who have small children have found it necessary to become night workers in order to work in peace and quiet during 'thinking' sessions. What's your schedule like, John?

A: As you know, I work at The New York Post from midnight till 7 A.M. When I go in to work at that hour, there's very little traffic and it takes me only about half-an-hour to zip from my home on Long Island to the office of The Post in lower Manhattan. Going home in the morning is almost as easy because all the traffic is coming into the city at that hour. After I get home about 7:30 A.M., I eat sort-of-a-lunch, rather than a typical small breakfast, and then I've found over the 15 years I've been following this schedule at The Post, that I need 7 to 8 hours sleep. So, in late afternoon I have dinner with the family, and then I get right to work on my COMPULOG features. I keep a pretty-set-schedule like this every day — it's necessary with this many cartoons to turn out.

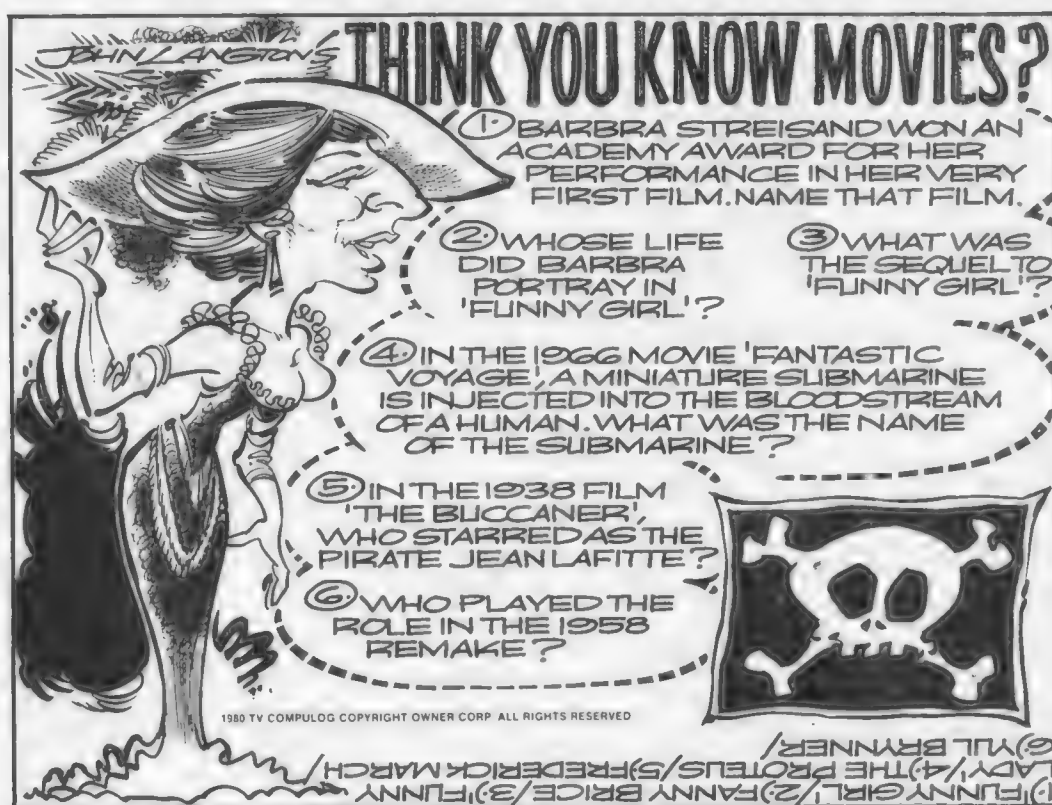
Even though these features are done in cartoon style, I try to be accurate if, for instance, I have to draw something like a gun. I've learned from the experiences of other cartoonists over the years that readers do look for accuracy in small details.

Q: *People have noticed certain trends in your cartoon work, haven't they, John?*

A: Yes — I have been most successful with quizzes over the years. You may recall that I did 'Quick Quiz' for General Features for about five years, even before I started the 'Think You Know Sports?' for The Post. Incidentally the 'Quick Quiz' feature was done in a realistic style.

Q: *Any other amusing stories about reader reaction?*

A: I remember that there was one guy who wrote me constantly. His letters were sent in care of the paper and I immediately noticed that he lived in my town. I never let him know that we lived in the same town because I knew that if I revealed that secret he'd be over at my



THINK YOU KNOW T.V.?

by JOHN LANSTON

① WHAT WAS THE NAME OF THE CHARACTER MARY TYLER MOORE PLAYED ON 'THE MARY TYLER MOORE SHOW'?

② WHAT WERE THE CALL LETTERS OF THE T.V. STATION MARY WORKED FOR?

③ SAVIN MACLEOD PLAYED THE PART OF MURRAY ON THE SHOW. WHAT WAS MURRAY'S LAST NAME?

④ WHO PLAYED GORDY HOWARD, THE WEATHERMAN ON THE SHOW?

⑤ WHAT WAS THE NAME OF THE FAMILY KNOWN AS THE 'BEVERLY HILLBILLIES'?

PERRY MASON

⑥ PERRY MASON WAS REVIVED IN 1973 AS 'THE NEW ADVENTURES OF PERRY MASON'. WHO PLAYED PERRY?

1) MARY RICHARDS/2) WJM-TV/3) SLAUGHTER/MARKHAM/4) JOHN AMOS/5) THE CLAMPETTS/6) MONTE



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JOHN LANSTON'S

THINK YOU KNOW T.V.?

① ON 'THE ODD COUPLE', WHAT WAS THE NAME OF THE NEWSPAPER OSCAR WORKED FOR?

② WHAT WAS OSCAR'S EX-WIFE'S NAME AND WHO PLAYED HER?

③ WHAT WAS FELIX'S EX-WIFE'S NAME AND WHO PLAYED HER?

④ FELIX HAD TWO CHILDREN. NAME THEM.

⑤ WHAT WAS FELIX'S BROTHER'S NAME?

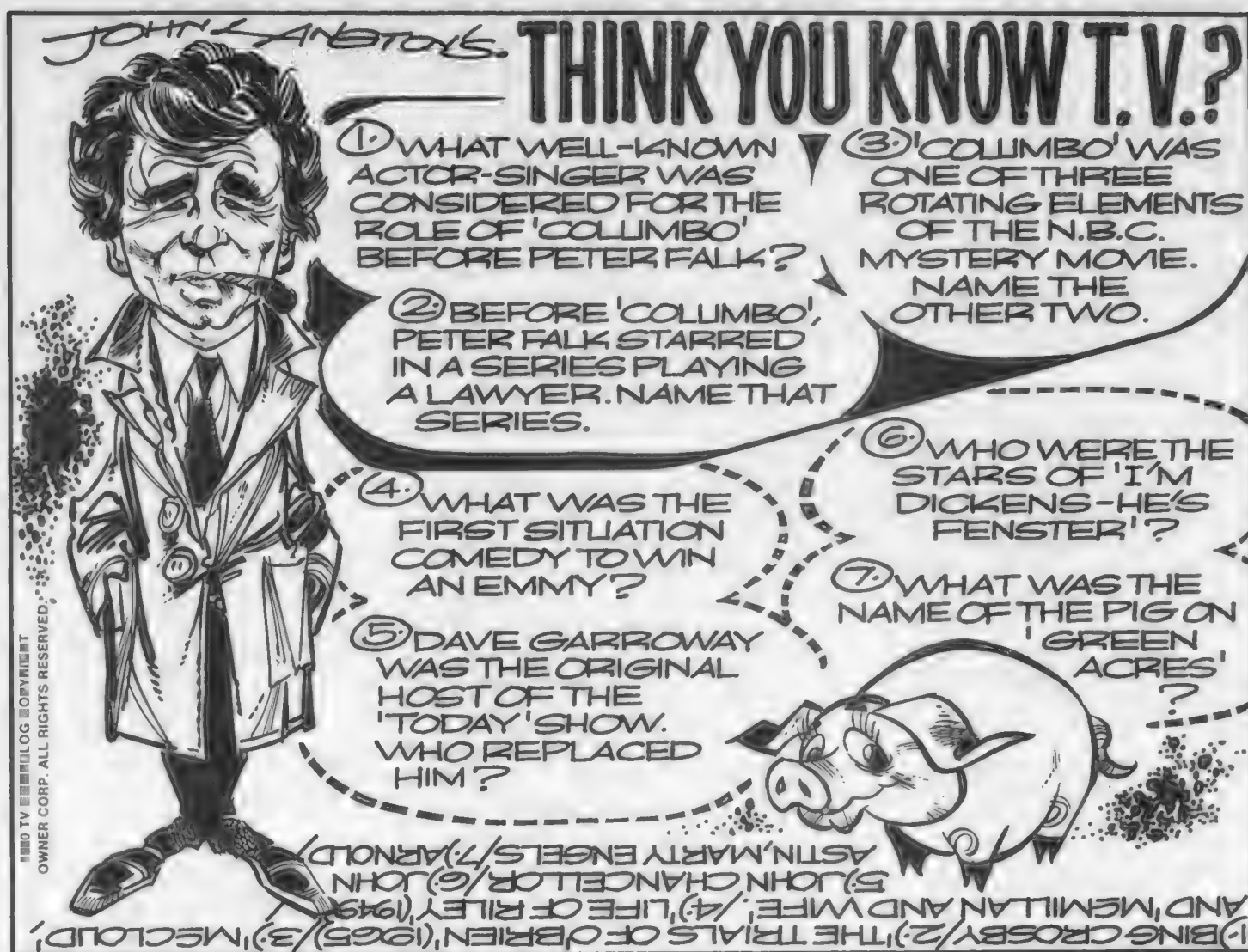
⑥ NAME THE SERIES IN WHICH ACTOR JOHN CASSAVETES PLAYED A JAZZ PIANIST AND PART-TIME PRIVATE DETECTIVE.

⑦ WHO PLAYED THE FATHER ON 'MY THREE SONS'?



1) N.Y. HERALD/2) BLANCHE (BRETT SOMERS)/3) GLORIA (JANICE HANSEN)/4) EDNA AND LEONARD/5) FLOYD/6) JOHNNY STACCATO/7) FRED MACMURRAY/

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home all the time!

Q: How did you get involved in syndication?

A: In addition to the 'Think You Know Sports?' cartoon, I had been working up two other spinoffs from this quiz idea — 'Think You Know Movies?' and 'Think You Know T.V.'.

A friend of mine suggested I offer 'Think You Know T.V.' to the COMPULOG syndicate, which handles T.V. listings and features. COMPULOG is one of the largest suppliers of listings to T.V. supplement magazines in the country. I sent some samples of 'Think You Know T.V.' off to them early in January. In the meantime, I began to get the other two features ready to send to other syndicates, since I thought COMPULOG only handled T.V. material. To my surprise, Mr. George Holzmacher, the Vice-President of COMPULOG called to say they were very interested in 'Think You Know T.V.' and would like to know if I had any other features available. We arranged to meet that week, and I brought along 'Think You Know Movies?' and 'Think You Know Sports'. As it turned out, COMPULOG was interested in all three features, and by the end of the month we signed a

contract for syndication. Actual syndication started April 1st. In addition to appearing in this country, we are now negotiating with a publisher who wants the rights to handle all three features throughout Australia, England, and New Zealand.

The best thing about doing a trivia feature, or in my case, three trivia features, is that you never have to worry about running out of material. When you're doing a gag panel, you've got to worry about coming up with hundreds of gags each year. If you're doing a story strip, your problem is to hold the readers' interest each day with a clever script and situations designed to make the reader want to keep coming back for more. With a trivia feature, the material is always interesting and there is an endless supply of it. My formula for each of my features holds for all. When I plan one of the Movie or T.V. panels, I try to get a balance.

For example, if I'm planning to use some questions relating to drama or crime, I try to include some questions about comedies or musicals. First off, I try to decide what my main subject will be in a panel. Let's take the movie quiz

for example. Suppose I decide I want to do something about crime or gangster movies. First, I'll make a short list of memorable crime movies. Right away, certain actors will come to mind. Cagney, Bogart, Brando, the Godfather. It occurs to me that Marlon Brando as the Godfather would make an interesting drawing. Brando as the Godfather makes a particularly good caricature, because he's made up as a character to begin with. I then get hold of some photos of Brando, and start working on the drawing. Once I start the roughs, it becomes obvious this will be the main drawing in the panel. I always design my panels with one main drawing, plus a secondary smaller drawing or symbol. Once I've completed the sketches for the main drawing, then I must decide how many questions to use on this subject. In the case of the Godfather, I chose four questions. (see illustration) After penciling in the Brando drawing and roughly estimating how much space it will take for the questions, I have a pretty good idea of how much space will be left for the secondary drawing . . . in this case, a heart with the names of the characters from the movie 'Bob & Carol & Ted & Alice'. Then, I can see I have room for

JOHN LANGSTON'S THINK YOU KNOW MOVIES?

① EVERYONE REMEMBERS MARLON BRANDO'S PORTRAYAL OF 'THE GODFATHER'. WHAT WAS THE 'GODFATHER'S' FULL NAME?

② WHO PLAYED THE 'GODFATHER'S' WIFE?

③ WHO PLAYED CONNIE, THE 'GODFATHER'S' ONLY DAUGHTER?

④ THE 'GODFATHER' HAD THREE SONS. WHO PLAYED THEM?

⑤ WHAT WAS THE TITLE OF THE FILM BASED ON THE LIFE OF THE SINGING TRAPP FAMILY?

**Bob & Carol
Ted & Alice**

⑥ NAME THE FOUR STARS OF THE MOVIE 'BOB & CAROL & TED & ALICE'.

1) DON VITO CORLEONE / 2) MORGANA KING / 3) TALIA SHIRE / 4) AL PACINO, JAMES CAAN, AND JOHN CAZALE / 5) 'THE SOUND OF MUSIC' / 6) ROBERT CULP, NATALIE WOOD, ELLIOT GULD, AND DYAN CANNON /



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JOHN LANGSTON'S THINK YOU KNOW T.V.?

① WHAT WAS MCCLLOUD'S FIRST NAME?

② WHAT WAS THE NAME OF THE TOWN MCCLLOUD CAME FROM?

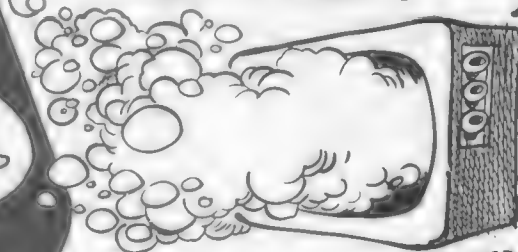
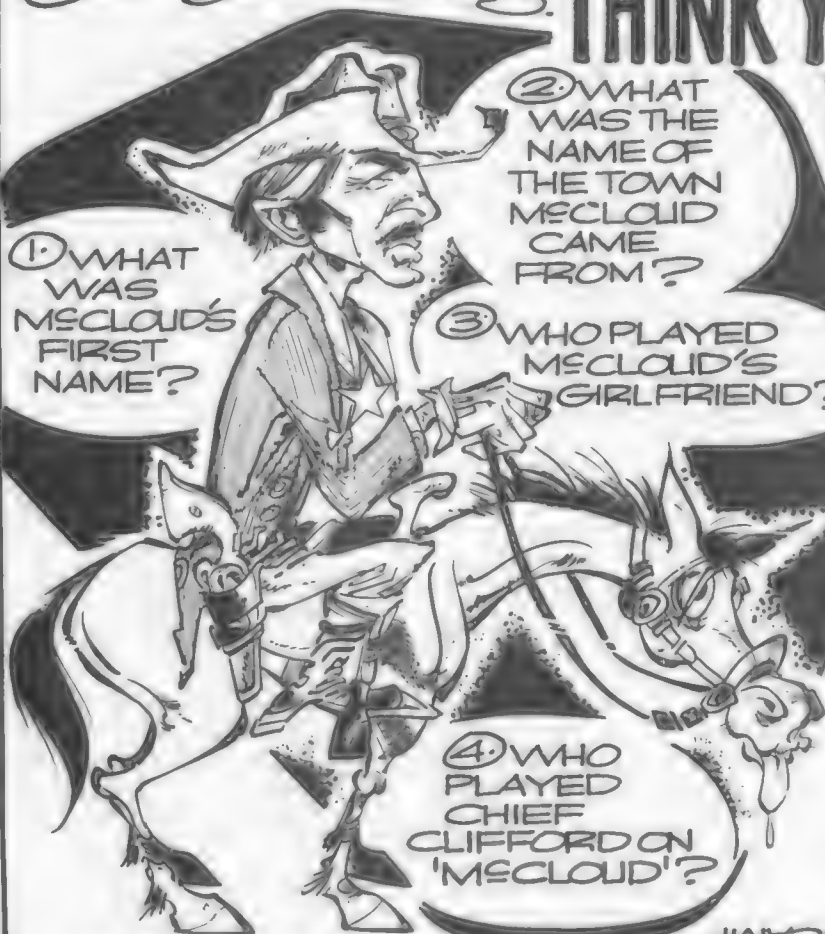
③ WHO PLAYED MCCLLOUD'S GIRLFRIEND?

④ WHO PLAYED CHIEF CLIFFORD ON 'MCCLLOUD'?

⑤ WHAT IS THE NAME OF THE FICTIONAL CITY WHERE THE SOAP OPERA 'ANOTHER WORLD' TAKES PLACE?

⑥ ON 'MY THREE SONS' WHAT WAS THE NAME OF THE FAMILY DOG?

⑦ WHAT WAS THE NAME OF THE MILITARY INSTALLATION WHERE GOMER PYLE WAS STATIONED?



1) SAM / 2) TAOS, NEW MEXICO / 3) DIANA MULDAUR / 4) J.D. CANNON / 5) BAY CITY / 6) 'TRAMP' / 7) CAMP HENDERSON /

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one more question. I decided to keep it light so I chose a question about the 'Sound of Music'. Once the panel is planned, I carefully pencil the whole thing in non-repro blue pencil on a sheet of 11" x 14" bristol board, smooth finish. I always use the blue pencils since it saves so much time later. There's very little to erase after the inking.

Next, I ink everything but the lettering using a Windsor and Newton series 7 #0 brush. I like using a brush because of the nice smooth flow you can get. I've always found a pen to be a bit too stiff for my style. The only time I do use a pen is for cross-hatching. After the drawing is completely inked and I'm satisfied with the rendering, I blue pencil the guide lines for the lettering. I much prefer to hand letter the panels. I think it adds to the over-all effect to the panel as a complete unit. I think using type would give the panel a stiff look, whereas hand lettering adds a certain quality and style. All lettering is done with a Speedball nib-B-5½. After all the lettering is done, it's just a question of proof-reading and double checking the questions and answers, and I'm ready to go on to the next panel.

One bit of advice I would offer anyone interested in doing a syndicated panel, or three syndicated panels, is try and get as far ahead as you can. Right now, I'm about three months ahead. You'd be surprised at how fast your inventory can be eaten up, and if you're not far ahead you're going to run into problems. One thing about doing features such as these—it's very educational. And it's amazing some of the things you find and always pleasurable to be able to share with your readers. As a matter of fact, it's hard to believe I get paid for doing something that is such a pleasure!

Q: How do you get your material for three different features, John?

A: Naturally encyclopedias are very helpful, and of course the files at my home paper, The New York Post, are a great source of material. If I want to include a certain movie, or TV show, in a particular day's cartoon, I can go directly to the clipping files which contain everything that one could possibly want to know. Everything is so well organized that I could locate facts about a specific show very quickly. The same thing is true in searching for all kinds of sports facts. ●

MUSEUM OF CARTOON ART



TWO NEW MEMBERS VOTED INTO HALL OF FAME

Al Capp, creator of "Li'l Abner" and Chic Young, creator of "Blondie" are the latest members voted into the Museum's Hall of Fame. Every two years a national jury of writers, collectors and authorities on cartoon art elects new members by secret ballot. To be selected, a cartoonist must receive a majority of the votes.

Al Capp created "Li'l Abner" in 1934, which at its peak was read by over 90,000,000 people a day in over 900 newspapers in 52 different languages. Noted for its biting political and social satire, "Li'l Abner" made many contributions

to American culture and language, such as "Sadie Hawkins Day," "Dogpatch U.S.A.," expletives such as "sob" and "gulp." Toys, Broadway shows, movies and TV shows resulted from the strip. Capp retired in 1977 and died shortly after.

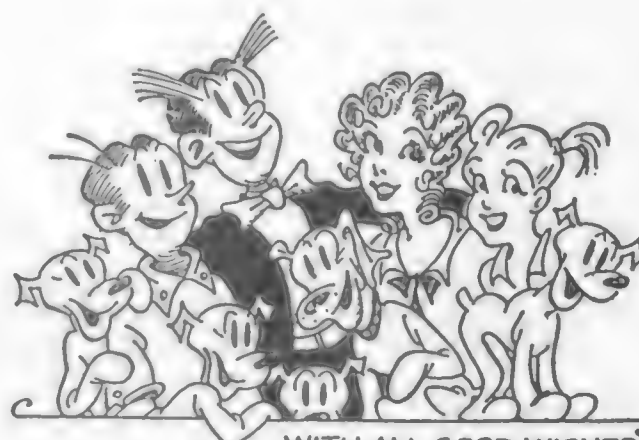
Chic Young's "Blondie," created in 1930, has become reputedly the most widely syndicated strip, leading readership for 50 years in over 1,600 papers. The American public apparently relates strongly to and can "laugh at themselves" through poor exploited Dagwood's trials and tribulations with beautiful and resourceful Blondie in the Bumstead's average American family life. Young never desired to merchandise his charac-

ters, however "Blondie" spawned a series of movies and a TV show. Although he never completely retired, Young gave his son Dean more and more of the strip's writing and Jim Raymond the drawing. When Chic died in 1973, Dean and Jim continued the strip with no problems.

Al Capp and Chic Young join the present Hall-of-Famers Roy Crane, Rudolph Dirks, Walt Disney, George Herriman, Hal Foster, Winsor McCay, Walt Kelly, Alex Raymond, Billy DeBeck, Charles Dana Gibson, Frederick Opper, George McManus and James Swinnerton, Thomas Nast, Richard Outcault, Rube Goldberg, Bud Fisher.



Al Capp



WITH ALL GOOD WISHES
FROM THE BUMSTEADS



and
**CHIC
YOUNG**

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SPECIAL SERVICES

The Museum is actively engaged in promoting cartoons and cartoonists in many ways. We provide information and graphic reproductions for researchers, publishers and authors for minimal fees. We can arrange for cartoonists and cartoon historians to speak at functions (ask for catalog of available speakers and rates). The Museum's facilities are often used for meetings of art groups and non-profit organizations (schedule dates with director). In many ways, the Museum acts as a community center, so bring your ideas and suggestions to us.

Third Annual Children's Cartoon Contest

The Museum's third annual Children's Cartoon Contest was an outstanding success. Nearly 1,000 entries poured into the Museum, the styles, concepts and ideas being imaginative and varied. First, second, third place winners and Honorable Mentions were awarded in the four age groups: 17 and under, 14 and under, 11 and under, and 8 and under. A panel of distinguished professionals judged the cartoons and selected the winners who received their awards on Sunday, June 22nd. The winning and Honorable Mention drawings were exhibited at the Museum through the end of July.

ANNUAL DINNER DANCE TO BE HELD AT THE MUSEUM, SATURDAY, NOVEMBER 8TH

Mark your calendars now for the annual gala at the castle on the evening of November 8. This fun-filled fund raising event is the highlight of our year and generally raises around \$10,000 to help our operating expenses. It's completely tax deductible and is one way you can all support the Museum and have a good time doing it. Please try to come. More information will be issued later on specific hours and special features of the party. If you don't receive an invitation and want to come, call or write the Museum, Comly Ave., Port Chester, N.Y. 10573, (914) 939-0234.

Acquisitions

Bob Naylor donated an original "Bonzo" comic strip.

Ronald A. Bull donated two original cartoons by James M. Longstreth.

Dick Ayers donated his original comic book, the complete story *Scalp Hunter — The Plot to Kill President Lincoln*.

Ethan Roberts donated six original comic book pages, a copy of *The Best of H. T. Webster* and *A Cartoon History of Our Times*, by editorial cartoonist Low.

Alfred Gocht donated 11 original drawings, five copies of "Roy McCoy," a package of "Petunia," all by Ed Wheelan, as well as one framed photograph.

Jerry Dumas donated two original "They'll Do It Every Time" strips by Jimmy Hatlo, an original "That Sinking Feeling," by Bud Blake, and an original "Cuties," by Don Flowers.

Joan Altabe donated one of her own original pen and ink illustrations.

Toni Mendez donated an extensive collection of memorabilia and books.

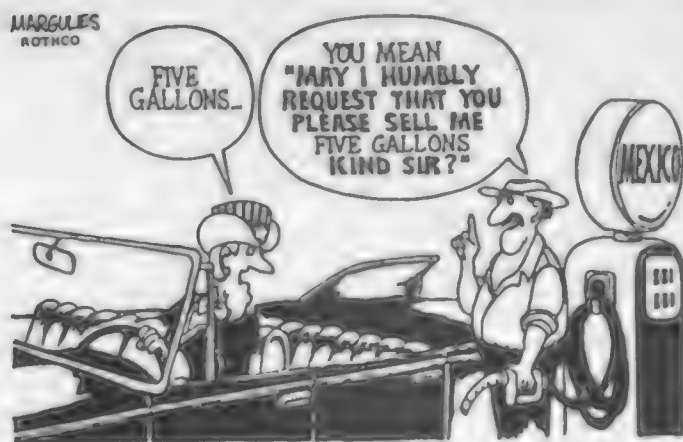
Peter Wells donated approximately 100 original spots and cards by himself and McGowan Miller.

Edna Mason Kaula donated three collections of her "Sally" strip, published in *Women's Wear Daily*, three books by her featuring "Sally" and a *Newsweek* publicity feature.



L to R: Randy Enos, Chris Browne and Bobby London made a recent 'Guest Celebrity' appearance at the Museum.

Cartoons by Jimmy Margulies, who was the June 1 celebrity guest.



READER'S DIGEST PLANS A CONDENSED VERSION OF THE BIBLE (NEWS ITEM)

CARTOONIST GRAFFITI

When Chuck Jones spoke at the Museum last December, he left with us a lasting memory of his visit. After he returned from the john with a mischievous smirk on his face, we investigated and found a huge Road Runner dashing across the bathroom wall, signed and dated by Jones. At a recent get-together at the Museum, we decided to have the numerous cartoonists in attendance pick up where Jones left off. Dik Browne was the first to be moved in the direction of the Men's Room. His outrageous drawing of Hagar in the process of contemplating the depths of the toilet bowl provided

a challenge to the cartoonists' competitive spirits. Subsequent graffiti was added by Jack Tippit, Mel Crawford, Jerry Dumas, Bill Gallo, Jerry Marcus, Curt Swan and Gill Fox.

The Museum hopes to continue this cartoon masterpiece as top cartoonists drop in to pay their respects in the future. We are sure that many of the Nation's artists will want to be included in this cultural undertaking; and we just hope that our Men's Room wall can accommodate the contributions. The success of this unique exhibit has already been certified by the chuckles of discovery coming from behind the closed bathroom door.

FALL SPECIAL EXHIBIT

The Museum has been in contact with the Peter Arno family and plans to do a major retrospective of the renowned *New Yorker* cartoonist's work during the fall months. Included in the exhibit will be original drawings of Mr. Arno's published *New Yorker* work, as well as special drawings and photographs giving an insight into this colorful man's life. A tentative opening date of September 14th was set at press time.



Cartoons by Bill Gallo, Jerry Marcus, and Chuck Jones. See greater detail in photo on right.

How to get your work DONE FASTER!

A number of cartoonists have sent us their own tricks on being more efficient, now that the pressure is on to get further ahead with their Sunday pages and stay ahead. So we thought it might help everyone in this business to pass around some of those tips. Here are some, and if you have any others, let us know and maybe we'll do this again.

1. Have your paper pre-cut to size by the art store. It's a time-saver every time you go to do a drawing and have to get out a large sheet, rule it off and cut it into smaller sections. It also saves storage space.

2. Have borders pre-printed. If you need it, titles, also.

3. Have corrugated cardboard cut to size and a supply of mailing envelopes, mailing labels printed, scales and a postage meter, packaging tape and all the supplies needed for preparing things for mailing. Thinking ahead and putting in a supply of mailing ingredients will not only save time but a lot of grief.

4. Make a template for strips if you don't want to have your borders printed. Cut a piece of heavy cardboard the size of your strip or panel, mark off indications for two, three, or four panels, and trace around it ticking off the number of panels you need.

5. Make a template for lettering.

6. Draw smaller. You'll be amazed at the time you save when you bring your work down to slightly above reduction size. Larger sizes take longer hours. With today's editors reducing cartoons smaller and smaller, you might also get better results in print by drawing smaller.

7. Rent a copy machine. Xerox, 3M and others make copies that are sometimes better than the originals, some even reduce and enlarge. Many scenes can be copied and used over and over again, saving many hours of time. If you use Pentel or other felt-tip pens, you can copy the original and mail the copies to the syndicate or magazine without fear of the copy smearing. It makes packaging easier, too, because copies don't need the protection that originals do... or the cost of registered mail... or the fear of losing the package. A good

copier costs about \$150 a month to rent and there are many opportunities to buy used ones.

8. Try to group your activities. Don't sit down and do a cartoon from start to finish in one day. Have one day for idea work, one day for penciling, one day for inking. It makes for more efficiency to get out one set of tools a day.

9. Try to get ahead far enough so that you need to go to the post office once a month. Saves gas, saves waiting in lines, saves packaging, saves money.

10. Same with shopping, banking, and other trips. Bank by mail. Make shopping lists to organize and cut down on the number of times you have to go out.

11. Try to handle everything *once*. When the mail comes in, read it and make instant decisions... throw it out, file it, and put it in baskets marked "bills," "to answer," or whatever, so that you don't have to read it over again the next day or the next. Make notes in the margins of what you want to do as you read it first.

12. Plan what you are going to do tomorrow as you end the day and set out things for a quick start in the morning. Nothing wastes more time than to have a morning of indecision.

13. Stay at your work and resist temptations to get distracted. Looking out the window, reading magazines, talking on the phone are fun, but they don't get the work done. Set goals for yourself... and rewards. "If I get this drawing done by five, I'll go play tennis."

14. Supply your studio with anything you can think of that will save you time. Electric erasers, electric pencil sharpeners, correction fluid, cutting boards... the right tools at the right time will save hours of frustration.

15. Do things immediately while the details are fresh in your mind. If someone phones you to do a job, putting it off requires phoning back to review the details, going through the same thought processes and making the work tedious. If the work is done early when the inspiration is alive, it is... or can be... fun.

16. Reserve working hours (9 to 5) for

"hard work" and evenings and weekends for fun or passive work (i.e. sorting, reading, research, experimentation). Most of the world is on a 9 to 5 schedule and understands that regimen. Working at other hours can cause problems with the family and friends.

17. When you go to work, go directly to the main event. Choose the job with the highest priority and get at it. Foreplay is fun but it doesn't get the job done.

18. Organize your working area. "A place for everything and everything in its place," is a good motto. You can spend hours looking for the simplest thing. Keep things nearby you to eliminate the need for getting up and going to another spot.

19. Keep track of the way you use your time. Write down a typical day from the time you start working till the time you stop, plus the time elapsed for any interruption. You may be in for some surprises. You may discover that you spend more time scratching than drawing.

20. Make lists of things you have to do. Writing it down frees up your mind to do the thing at hand until you have time to do the thing on the list.

21. Work before you play. You will be much happier and more relaxed playing golf or taking a trip if you know your work is done and you'll work a lot more efficiently if you're working toward a goal.

22. Don't ever stare at blank paper. Get *something* going. He who hesitates is lost... or at least, *last*. A journey of a thousand miles begins with the first step, so step out. Just getting moving will often unleash the creative juices.

23. Don't be a perfectionist. Do the best you can but realize that by the time your masterpiece is crumpled by the post office, pawed by the editor, mauled by the engraver, reproduced by a machine, crumpled again by the post office, etched on a plate, re-mauled by a make-up person and printed millions of times on a roll of newsprint approximating a blotter, and read to the accompaniment of a TV show, its qualities may be somewhat dimmed. ●

DAVE GRAUE now writes and draws the famous "Alley Oop" strip which was created by V.T. (Vince) Hamlin, now retired. The following conversation is the result of a very pleasant conversation your editor had with Dave some time ago in Orlando, Florida at a Newspaper Comics Council meeting. Dave now lives in Brevard, North Carolina. "Alley Oop" is distributed by the Newspaper Enterprise Association.



Q: How did you happen to get involved with the world of Alley Oop?

A: The daughter of V.T. Hamlin, who created the feature, was in my class in high school in Sarasota, Florida, and that's how I got acquainted with him. He'd had several experienced assistants who didn't quite work out, so I guess he had reached the point where he decided that rather than pick somebody who'd been in the cartooning field for a long time, he'd select someone new in the game and train them in his way.

In 1943, I'd finished high school, was working in a drug store, had enlisted in the Air Force, but had been waiting so long to be called up, that when V.T. offered me a job, I took it. To begin with, I did the lettering and what we called the 'color charts' at the time. He was running so close to the deadline on the Sunday pages, that instead of waiting for the syndicate to send us a silverprint, I would do a copy, on a smaller scale, of the page in pencil and then watercolor my drawing. This was fantastic practice, as far as picking up his technique and his style was concerned, since this was a freehand copy I made, without the use of any kind of reduction equipment.

Q: Had you had any art training before this?

A: I took art in high school but I had never had any formal art training up till that point. Like so many cartoonists, I had copied Dick Tracy and other characters as a kid, and in high school I drew comic strips on lined notebook paper in classes that I thought were much duller than drawing comic strips.

Q: What decided Hamlin that you'd be a good bet to assist him?

A: Well, we had an air base just outside of town, he had gotten acquainted with some of the pilots, and he'd draw the fellows little wallet cards picturing Alley Oop. He'd also give out these little 'good luck' cards to young people from the town who were going into the service, and I got one of them. In appreciation I



did a montage of various gags on a single subject for him, and I guess he decided that I had some talent. Eventually I went into the Air Force for two years, but we corresponded during all that time, and he said he'd have a job waiting for me when I came home. During the service I had sent some work in to the Tokyo Stars & Stripes and they asked me one day how I'd like to come out and work for them. I said that ordinarily I'd have loved to, but that I'd just gotten an offer to go home and get discharged, and that seemed a better offer than theirs!

I came home and worked for V.T. for about six months, doing about what I had done for him before the service, with maybe the addition of a little background work. But I had gotten to the point where he had taught me what he could, yet I didn't really have the basics to continue farther. He was a

pretty busy guy and he didn't have the time, or the teaching ability to give me the basics that I needed.

So we parted company at that point and I enrolled at The Art Institute of Pittsburgh. Painting didn't really move me, I was much more oriented to the commercial type of art, and this is what they offered. By attending during the summer, I finished their 2-year course in 18 months, had one day off, and went to work for The Pittsburgh Post-Gazette in their editorial art department, working with the art director who produced the rotogravure section in the Sunday paper, doing layout, lettering, humorous illustrations and anything needed to fill in. They had been a morning daily and decided to launch a Sunday edition around 1948 or 1949. They started it with a tremendous promotion campaign and continued for almost a year, and then the coal and steel strikes in '49 hit

WHY DO YOU SUPPOSE
THEY'RE SO TAKEN
WITH OOP?

I HAVEN'T THE
FAINTEST
IDEA!



them and wiped them out. There were just too many Sunday papers in Pittsburgh at that point. So having been hired to work on the Sunday paper, I was one of the first to be given his walking papers.

Eventually I went back to Sarasota and to work again for V.T.

Q: What are a few of the things you learned from V.T. in those early days?

A: He taught me a great deal about composition, as far as the movement of a strip is concerned — about the way it should flow. I learned about the use of blacks, how to crosshatch and shade with a Gillott 290 pen, and so on. We've had to simplify the rendering quite a bit in recent years because of the reduced sizes being used in newspapers. We found that all that beautiful fine-line shading just wouldn't hold up in repro-

duction. For quite a while after sizes were reduced, there was quite a problem with the penwork washing out. But we finally solved that by reducing the size of the original, so that we could still use the same weight of penline which wouldn't be reduced as much.

Q: How did it come about that you eventually took over Alley Oop?

A: I got to the point where I did more and more on the strip and eventually V.T. began to urge me to try my hand at writing. I had never had any training as a writer, and I had never expected to do any writing at all. But he said, "Why don't you try and come up with a story idea?" At first I had pretty negative feelings about the idea but he kept after me, and finally I told him that I did have one idea for a story that might work out. "Good", he said, "why don't you sit down and make an outline and let me

see what you've got!" This was probably around 1966. He seemed to like what I did, checked it with the syndicate, and then told me to work it out right after we finished the sequence we were currently doing. He had a fishing lodge out in Montana where he was intending to go at that point, and he told me to go ahead and write and draw the sequence. That's the way it was — he threw me to the wolves, so to speak, and it was a matter of my sinking or swimming. Fortunately, it worked out all right!

After I got started writing, we'd leapfrog — he'd do one, and I'd do one and eventually I was doing all of the dailies and he was writing the Sunday page. Just before V.T. stepped out of the picture, I was writing and drawing the dailies and inking the Sunday page and he would edit them. After his retirement he wrote and penciled the Sunday page for another year, at which time I took



ALLEY OOP by Dave Graue



that chore over too.

I've enjoyed the writing — it's more creative to me than the drawing because eventually the drawing gets to be kind of repetitious since you know what you're going to do.

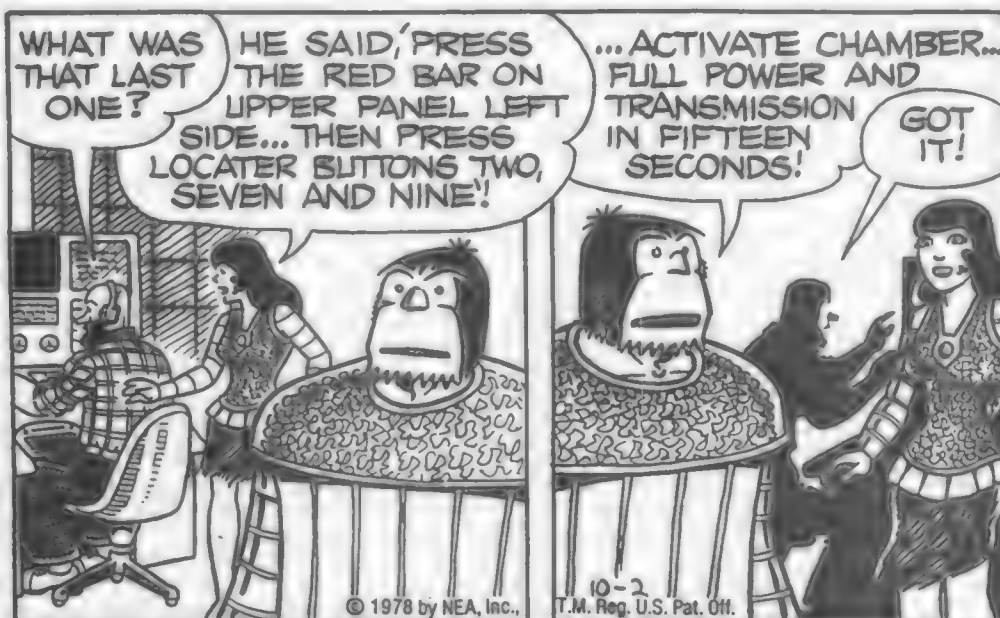
Q: How do you get your Alley Oop ideas?

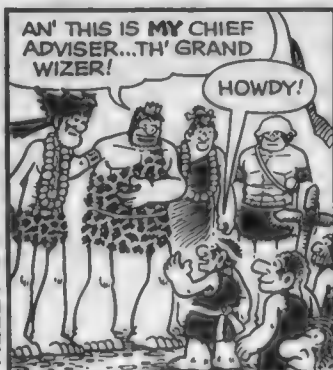
A: I think that subconsciously you pick up a lot from reading stories, watching television, and observing people. In the evenings I read novels, on occasion I read things about extra-sensory perception, and I used to read quite a bit of science-fiction. It's all fodder for the mill — anything you absorb will eventually come out as some kind of an idea. In fact I developed a couple of the characters for one daily story — a couple of giants I used for a while — as a result of several jokes I'd heard.

Q: Do you have any comments about Vince Hamlin?

A: I think he's a genius in our field and I have a great deal of respect for him. He's highly opinionated and he's tough to work for. I'm a very easygoing, flexible type of individual and I never rubbed

ALLEY OOP



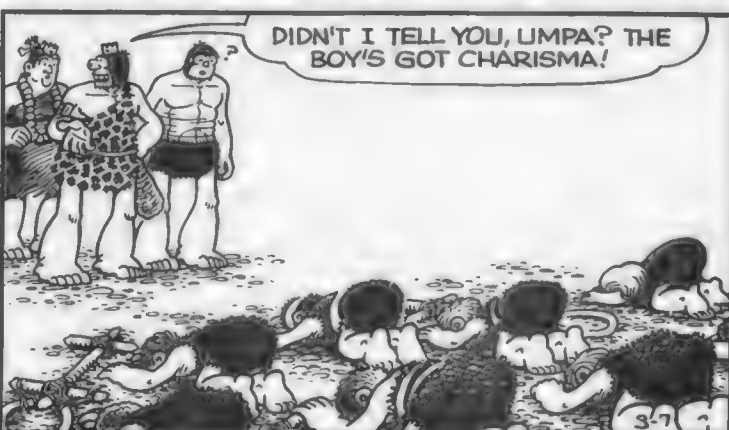
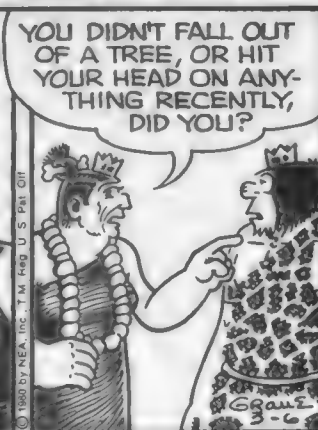


him the wrong way so we got along pretty well.

Q: What factors made 'Alley Oop' the popular strip it's always been?

A: Well, V.T. was a history buff, he just loved it (and still does) and read it at great length. He researched it and really delved into it, and his knowledge of it, plus the fact that he came up with the Time-Machine idea, which was revolutionary at the time, accounted, I think, for its popularity.

V.T. launched the strip, I believe, in 1933, telling the adventures of a cave-man who lived back in prehistoric times. Hamlin was tremendously interested in paleontology and prehistoric things but after about four years, he started to run dry on ideas, from what I understand. At that point he came up with the idea of the Time Machine which involved a doctor and a laboratory in the 20th century. Doctor Wonmug's name was actually a sly bit of humor on Hamlin's part, because it was a takeoff on 'Einstein' (one mug). The doctor invented this machine that could transport people through time, and, as I recall, he sent back a motion picture camera as his



first experiment and he filmed Alley Oop and Ooola back in Moo. And eventually he picked them up in the Time Machine and brought them into the 20th century. Of course this opened up a completely new aspect to the strip, and Hamlin could do anything or go anywhere he wanted. This provides one of the joys of working on the strip, giving it a terrifically broad base. I push the characters around through various places in time, and run them back to Moo occasionally to keep contact with the old cronies there.

A while back I opened up another dimension because I felt I was limited, even with history and Moo, since I'm not quite the historical buff that V.T. was. I like fantasy a lot more than I enjoy history so with this new dimension I can go into the fantasy aspect completely if I want to. I call this the 'Delfon' dimension. As I recall, the first story involving this new concept had Oop trying to rescue a humanoid type of high official who was trying to save some vegetable people from extinction. 'Del-

fon' has a lot of aspects that are fun to work with as far as imagination goes.

Q: Would you name some of the characters for younger readers?

A: There's Oop of course, Ooola, his girl friend, King Guzzle, his mate, Queen Umpateedle, and Foozy, who speaks in rhyme, which gives me great problems as far as writing goes but which is a lot of fun to work with. Foozy and his wife, Zel, have triplets, three little Foozies! This is just about the basic cast, as far as the prehistoric aspect of the strip is concerned.

Q: What are some of the points in time that you've visited in the strip in recent years?

A: We had a little story about the great battle that resulted in the first big defeat of the Romans. In this case I had happened to buy a set of children's illustrated encyclopedias, and as I sat there one day looking at it, I saw an illustration of this battle and it seemed to me that this would be a good setting for a pretty good story. Oscar Boom, a

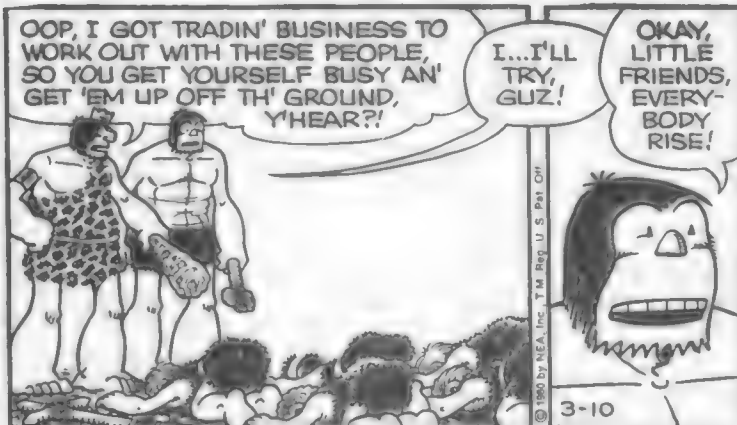
fellow 20th-century scientist who works with Doctor Wonmug, was the prime character I used in this particular sequence, and I brought back Dr. Bronson, an old character in the strip. I had gotten a couple of letters from readers, asking what had happened to Doc Bronson, and since I have a great respect for the people who sit down and take the time to write me, and suggest things or ask questions, I brought the Doctor back into the strip. I really appreciate hearing from readers because in this television age I don't get the volume of mail that strips used to bring forth. I've told Bobby Miller, the Managing Editor for Comics at NEA, that it's very surprising to me that a lot of the mail I get is from kids 12 to 17 old. A while back there was a school of thought that said after the older readers of 'Alley Oop' die off, you've lost your readers. I find that this isn't the case at all — that we're getting an awful lot of new readers, which surprises me with TV being what it is.

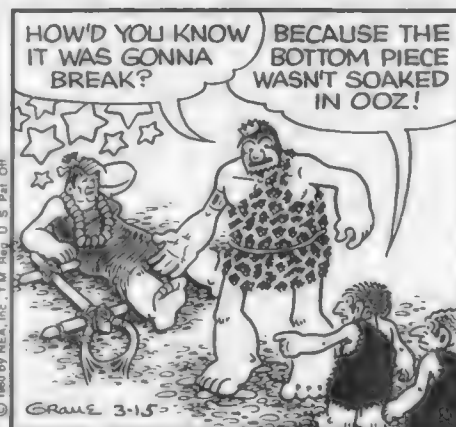
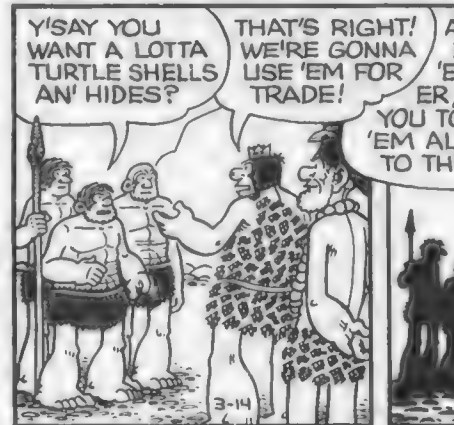
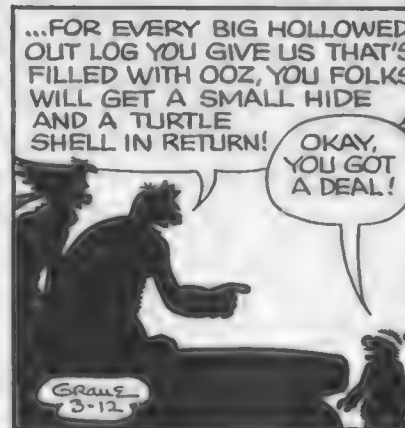
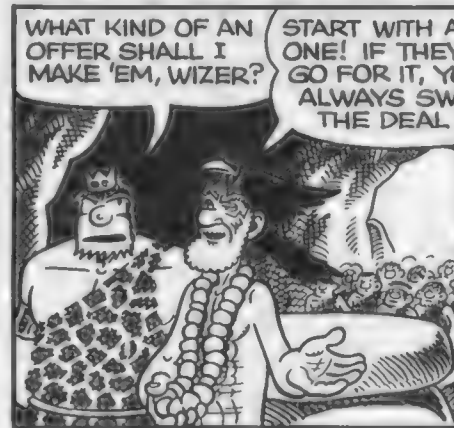
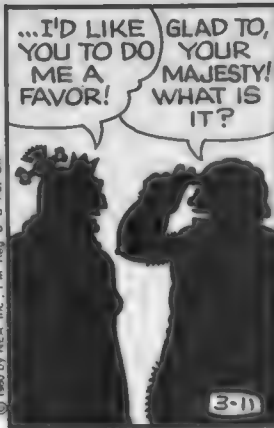
Q: I know that you're disturbed about

ALLEY OOP by Dave Graue



ALLEY OOP by Dave Graue





one trend you see in newspaper comics. Would you say something about that?

A: I feel that the comic strip is primarily a visual medium and I think there are a lot of guys in the business these days that aren't taking advantage of it at all. When I pick up a paper, I find that half the time I see nothing but heads and shoulders in the strips and this bothers me. Even though I'm restricted as to size, I still like to draw full figures and long shots and stuff that gives the reader a lot of eye appeal. You have to do a certain amount of the closeup type of thing, but particularly in story strips and action strips, I love to see movement. I gear 'Alley' two ways — either I try to do a story that's humorous or one that's suspenseful & I try to make both of them so that they have as much eye appeal as possible. When I look at a strip, I like to see something that 'zaps' me, and this is one reason I'm getting a tremendous amount of enjoyment out of doing the new-dimensional type of strip I mentioned a while back, where I can get into fantasy. There's so much

room for things that will pop the eyeballs.

Q: Can you give an example of what you're talking about?

A: I introduced a lot of different types of characters, including some animals that were rather unusual. One I called a 'Six-footed Winkle' — it looked like a great big gourd with six legs, it had one eye and spots on its back, and it was one of the inhabitants of this fantasy land. You can just use your imagination and go wild! Another animal character looked a little bit like a mammoth without the tusks, and had a long snout that acted as a vacuum cleaner. Eventually it sucked Alley and Ooola up into its stomach. Inside this varmint Alley started beating on its rib cage with a club, with the result that this giant 'Fuzzy-eyed Suckemup' spat them out!

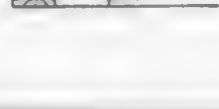
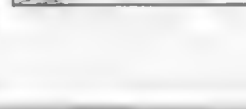
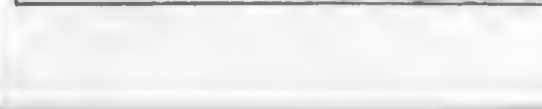
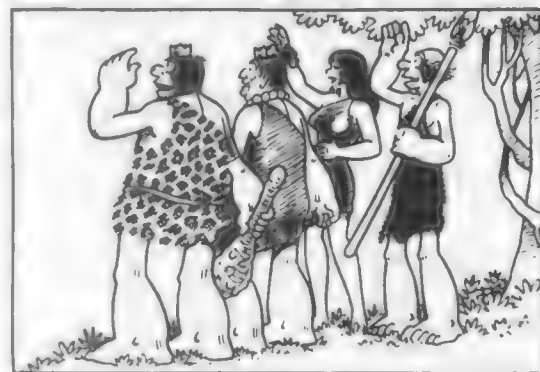
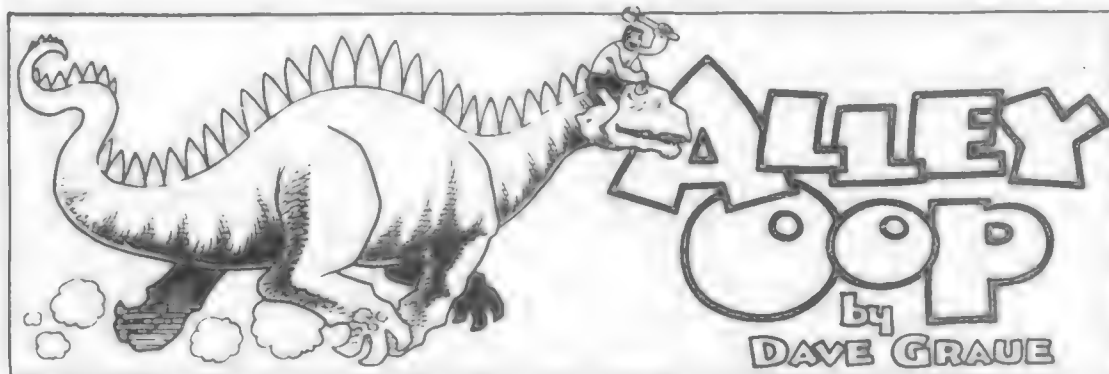
Q: Do you put any social comment in 'Alley Oop' these days?

A: Generally I stay away from this area unless something really bugs me. For one thing I'm not a great fan of credit

cards, although they're 'the' thing and I've succumbed and I carry them myself. I think basically they're not a very good thing for a lot of people so I did a fantasy-type story about this idea. It had to do with a nation where the people wore their credit cards around their necks on rings. If they tried to take the cards off, the things exploded and blew them up. Once in a while I get into an area like this where I'm very ticked-off at something. But I think this is basically escapist-type literature and generally I don't make any social comments.

Q: What about your writing methods?

A: I try to do a week at a time but I very seldom work from an outline or a complete plot. I like to have some idea of where I'm going to start a story, and where it's going to end, and then I just let the middle float and work it week to week. I find this keeps the story fresher for me. ●



JOHN MARTONE
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"I JUST HIT 40!"

Good Grief! The big 4-0. I thought I'd really feel bad when it happened and I was right! I looked at my hairline in the mirror and like our friends in Washington I don't see any "recession" either. But I gave it the old Charlie Chaplin kick of the heels and twirl of the cane and went on. So to celebrate my triumph, I offer you some of my fine Comic Art. They keep us all young.

ORIGINAL COMIC ART

1. THE WIZARD OF ID - by Johnny Hart and Brant Parker. Daily.
1/31/78. King and Wizard. \$ 75.00
2. RIP KIRBY - by Alex Raymond. Daily. 5/2/49. No Kirby.
Excellent art. \$100.00
3. DICK TRACY - by Chester Gould. Beautiful 7 x 11 drawing of
Tracy in blue ink. Inscribed to collector. .. \$ 40.00
4. MANDRAKE THE MAGICIAN - by Fred Fredericks. 7 x 11 drawing
inscribed. Striking. \$ 40.00
5. CINDERELLA - Original animation cel from this Disney classic.
A major piece with Cinderella sitting on her
just changed pumpkin. Has dog and horse. \$300.00
6. TERRY AND THE PIRATES - by Milton Caniff. Four (4) dailies.
9/29/43, 2/4/44, 2/28/44, 4/3/44.
Terry in each. \$150.00
Each

SEND FOR MY CATALOG.

Fundamentals for Creating



ROCKY MOUNTAIN SCHOOL OF ART

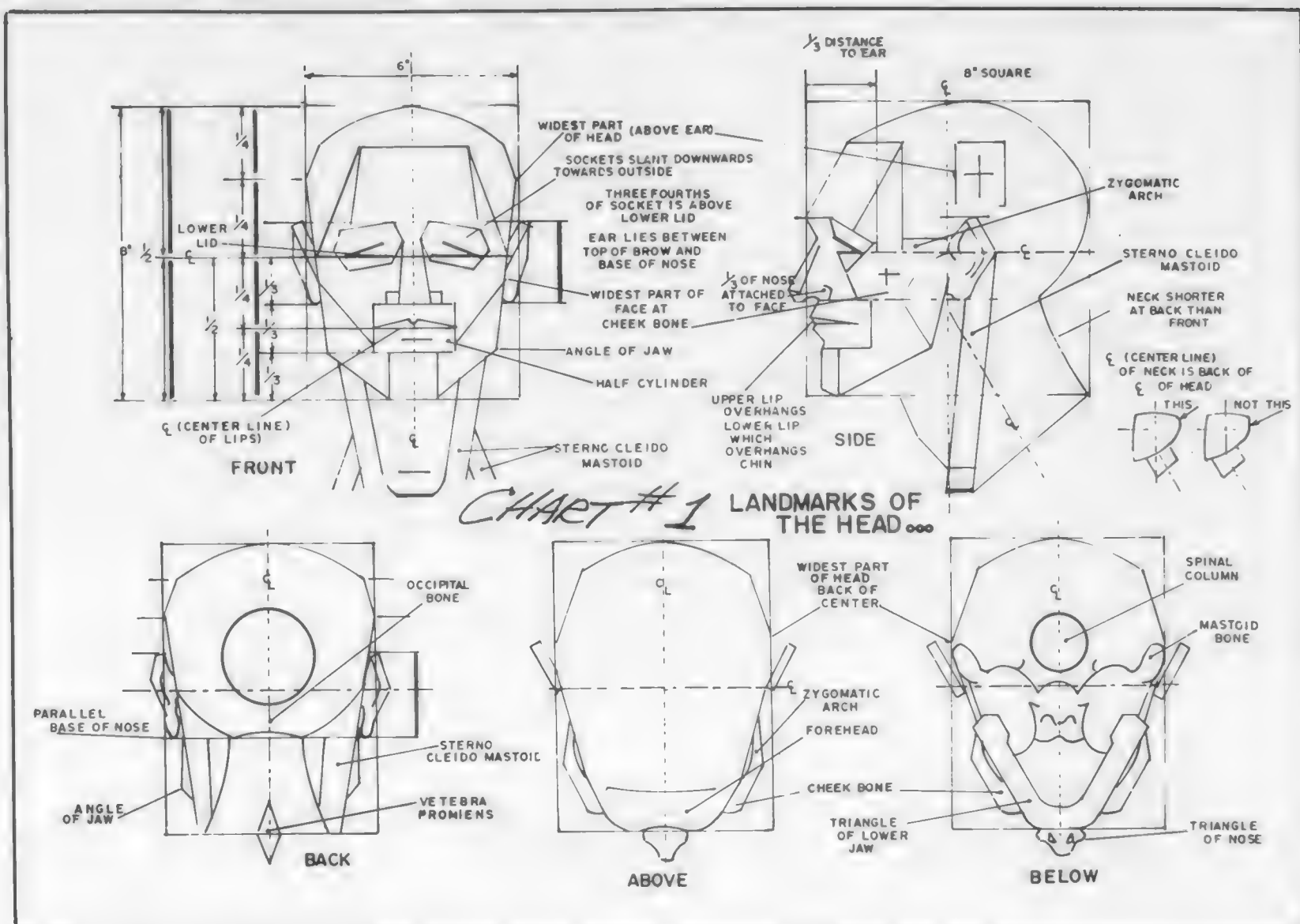


Philip Steele

Philip Steele is the Founder and Director of the Rocky Mountain School of Art in Denver, Colorado. The school, which has been specializing in Figure Anatomy for the past 18 years, also includes cartooning in its second-year program, which makes it especially interesting to us. After studying anatomy and life drawing with the famed George Bridgman at The Art Students League in New York for three years, he returned to his home town of Omaha, Nebraska, to work as a commercial artist, and to teach at Omaha Arts School. In the early 40's he worked at an art studio in Chicago, and did a lot of work for Air Force and Army manuals related to World War II. In 1947 when he was teaching at the School of Visual Arts in New York City, he had a sudden idea about having an art school in Denver. He went there and worked for several schools in that city before founding his own art school in January of 1963. He has written the following lesson on 'Fundamentals' for our magazine, basing it on part of his foundation course at The Rocky Mountain School of Art.

One must learn the landmarks of the head in order to recognize the character of the model one is attempting to draw or the character one is trying to create from memory for his or her comic strip. For example, we learn from our landmarks that the ears normally lie between the lines of the eyebrow and the base of the nose. Knowing this, one will immediately recognize someone with exceptionally large or small ears. Again, according to our mental standard, the cheek bones are the widest part of the face; the angles of the jaw the next widest. But what about the character whose jaw angles are wider than the

Your Own Character for Your Comic Strip



cheek bones! Landmarks or mental standards are made to draw *away* from. Every character deviates from the norm. We must be able to respond immediately to the most subtle variations. Only a thorough knowledge of the basic standard landmarks will enable us to do this. Memorize these — Now look at chart #1. The head is represented in the front view with a rectangle that is 6 inches wide and 8 inches deep. From the side it becomes 8 inches square. Draw an ellipse in a 6-8 inch ratio. Divide the ellipse in half; that line will represent the lower lid which is stable enough to be a landmark. Divide the lower half into

thirds and at the end of the first one-third, mark a line which represents the base of the nose. Draw a line at the end of the second one-third which represents the top of the chin. Now divide the half in half and at that mark draw a line that represents the center line of the lips. Draw a vertical line through the center of the ellipse. Now indicate the sockets which are trapezoid in shape and slant downward toward the outside of the head. The majority of this trapezoid shape is above the lower lid — 2/3rds of the area. Between the 2 sockets is the keystone shape; the top (or roof) of the nose. Indicate the front plane of the nose

marking it wider at the base than at the root. The eyes are represented by crows-feet, just a 30-degree triangle with the horizontal line already indicated at the center of our elliptical shape. Halfway down the upper half of our ellipse, strike a line and at that point make the widest part of the whole head. Now between the top of the socket and the base of the nose, indicate the ears. The line marking half of the first fourth of our ellipse represents the top of the forehead. Strike a line there and draw 2 diagonal lines through the top of the sockets — a fourth of the distance to the outside edge, thus marking the whole plane of

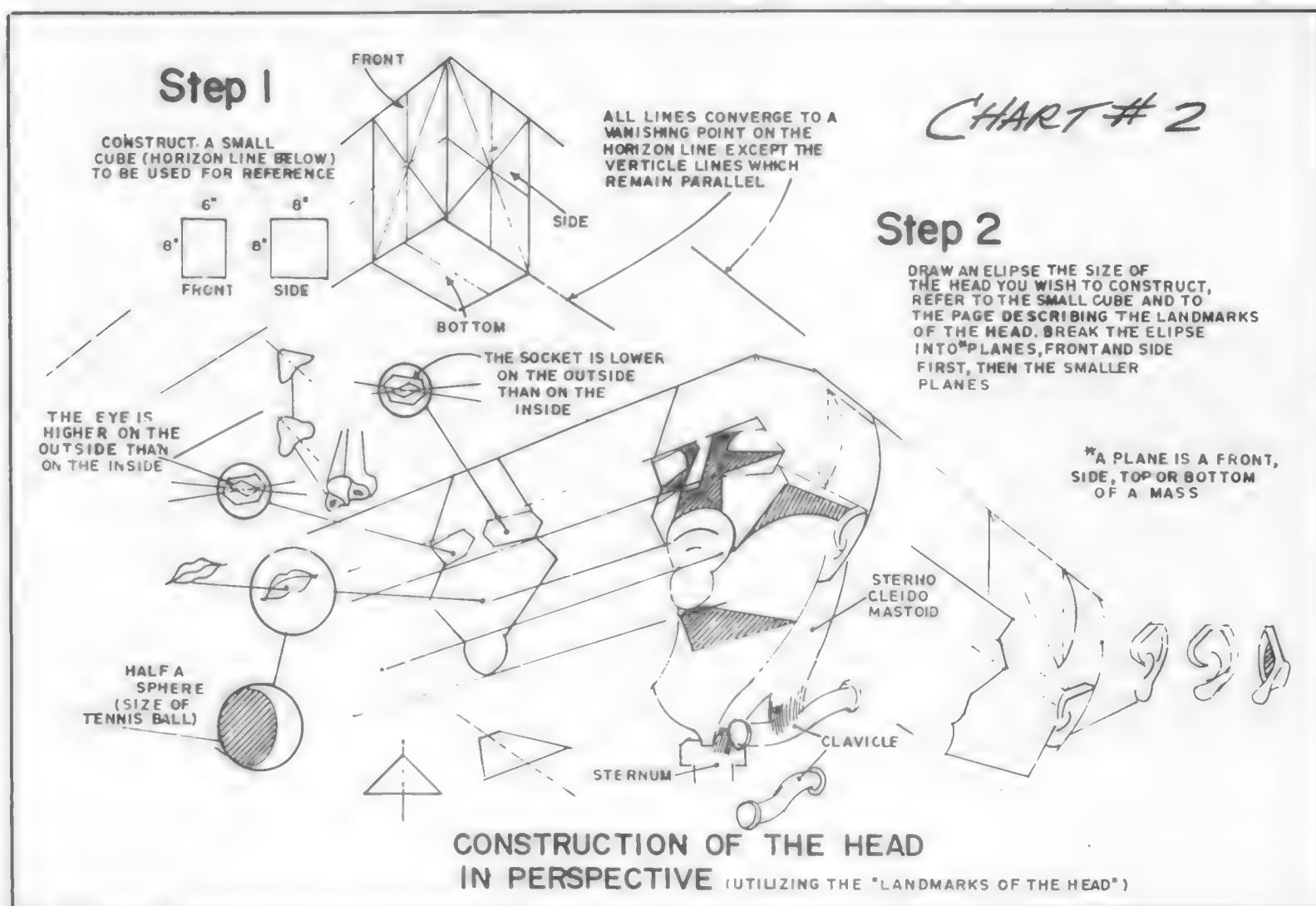
the forehead. Mark the widest part of the face at the cheekbones which go inward toward the base of the nose. Indicate the plane of the temple on either side of the forehead. The width of the lips stops half-way up the line of the eye. On either side mark the line of the rectangle representing the cylindrical form of the teeth which is rather like a tennis ball cut in half; the form running spherically from the base of the nose to the top of the chin and from side to side. Come down from the cheekbone, or rather, extend a line from the top of the chin to the side of your ellipse and that represents the angle of the jaw — the next widest point. Angle in then towards the front plane of the chin itself which is represented by the circular front plane. Now let us turn our attention to the head. From the side, extend the lines over from the indications of the planes of the front. Get the center of your square by drawing 2 diagonals, corner to corner, directly in back of the center. Mark the ear which falls between the top of the brow and the base of the nose.

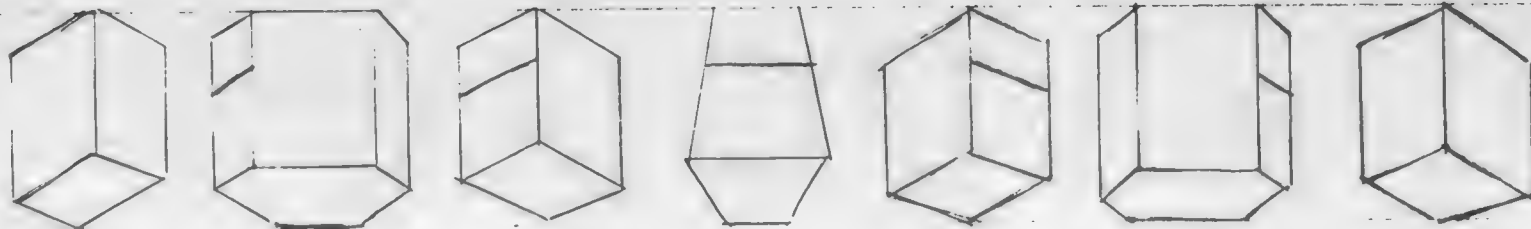
Now slant the forehead back from the front of our square at a 30-degree angle. Cut back one-third of the distance to the ear with the eye socket. Mark the outside plane of the temple. The base of the skull at the back is in line with the base of the nose at the front. The nose projects two-thirds of the distance from the face. It is attached one-third to the face and projects two-thirds. The upper lip overhangs the lower lip. The lower lip overhangs the chin.

Now we must apply our knowledge of the landmarks of the head to the drawing of the head in perspective. In our example, chart #2, we are indicating the horizon line below the head. The horizon line is our eye level. Anything above the horizon line we look up at; anything below the horizon line we look down on. It is simple to think of the head as a block. Turn it, twist it, tilt it. We still see only 3 sides. Now follow step by step the instructions in chart #2.

Are you ready for step 3? We must be able to draw our character from any angle! We must understand how he

looks all the way around. There are six basic movements from the straight front. On-view-3/4 right front, 3/4 left front, profile right, profile left, 3/4 right back, 3/4 left back. These six basic movements must be drawn in three series—#1-Horizon line below, #2-Horizon line above, and #3-Horizon line on eye level. If you will learn these thoroughly, you will be able to draw a head in any position. Draw small cubes first. (Chart #3) Remember, the horizon line is the same as our eye level. Everything above the horizon line we look up under, everything below the horizon line we look down on. Always, always decide where your horizon line is going to be in your picture. After you have mastered the cubes make up your own hero or villain then put him through the 18 stages as I have mine (Chart #4). Good luck you are on your way to creating your own comic strip — hero or villain!





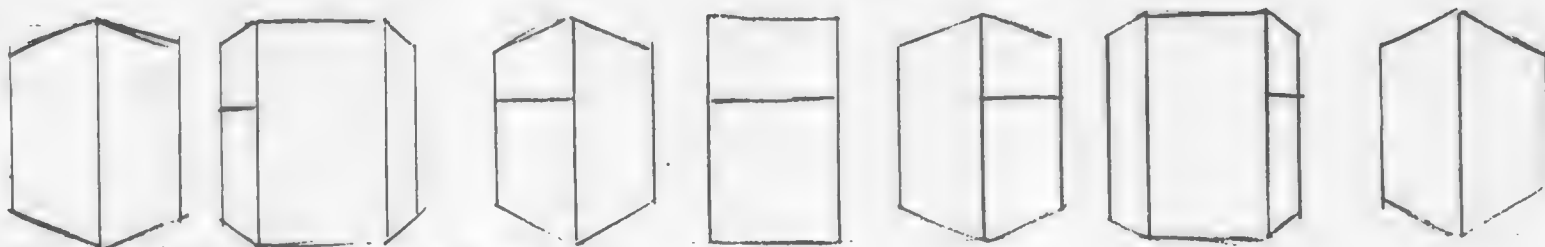
HORIZON LINE BELOW...

DRAW CUBES FREE HAND...



HORIZON LINE ABOVE...

CHART # 3



HORIZON LINE ON EYE LEVEL...



CHART # 4





KOKY

by
Richard O'Brien & Mort Gerberg

A contemporary strip about today's family

In this interview, MORT GERBERG, whose magazine cartoons have been appearing in The New Yorker, Playboy, and other publications, tells why he is also working in the newspaper comic strip field these days. Mort draws the new 'KOKY' strip, which is written by Richard O'Brien, and is distributed by the Chicago Tribune-N.Y. News Syndicate. Mort and his wife, Judith, and their daughter Lilia, live in New York City.

Hurd: For the past 17 years, Mort, you've been freelancing, drawing cartoons for The New Yorker, Playboy, and all the other magazines, doing children's books, appearing on TV, and so on. Apparently you've been avoiding the newspaper comic strip field until now. What made you change your mind?

Gerberg: Because of the disappearance of many publications which used to be prime markets for the magazine gag cartoonist, I decided quite a while ago that I couldn't make a living from just magazine cartoons alone. Ability to do these, I think, is essential to branching out into areas which many cartoonists have been exploring since those long-gone days. So, a couple of years ago I started thinking about comic strips.

Mell Lazarus had been after me for a long time to try that medium but I guess I looked at it as some form of a job. Magazine cartooning provides an awful lot of freedom, along with its uncertainty, and it had enabled me to also do a lot of reportage, to travel around the world on assignments for various magazines, doing sketches and writing. So I thought a comic strip was going to be limiting and I was not really drawn to that. I did try a couple of strips, and looking at them in retrospect, they weren't effective — they didn't really work. But writers who had heard that I was experimenting with these several strips began to call me to ask if I'd like to

work with them, so I guess the handwriting was on the wall. This was the case with 'Koky'. Richard O'Brien called early this year, saying that he had an idea for a strip which he'd submitted to the Chicago Tribune-N.Y. News Syndicate, but that they hadn't been able so far to bring it to life. And he wondered whether I'd like to take a shot at it.

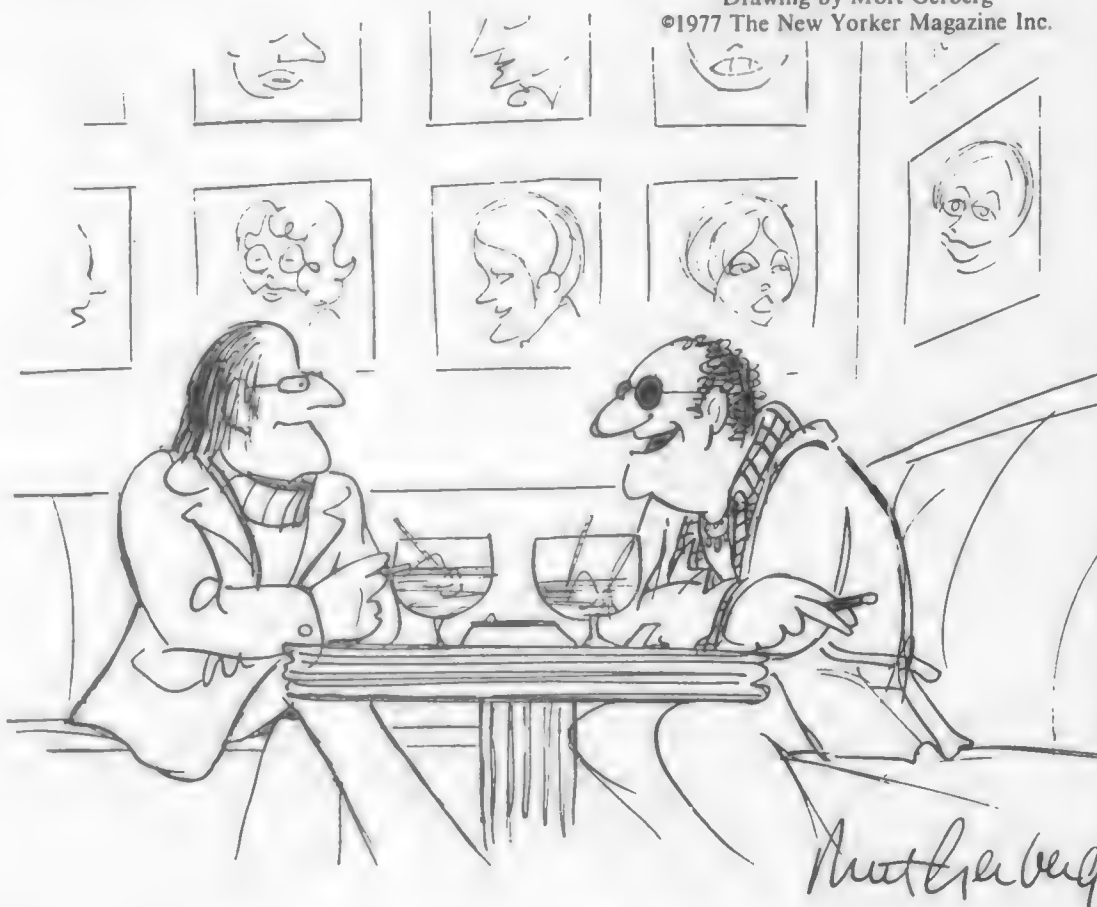
Hurd: How did he happen to think of you, Mort?

Gerberg: I guess it's the same old story of 'hanging in there'. I met Richard O'Brien maybe in the late 50s when I was a co-author of a book called 'What Ever Happened To—?' which was actually a small best-seller. It was a collection of nostalgic material and Richard was the

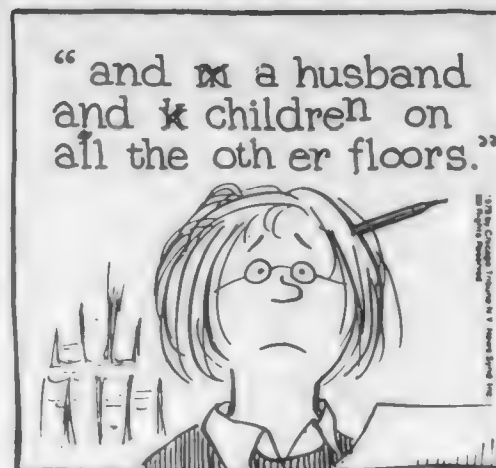
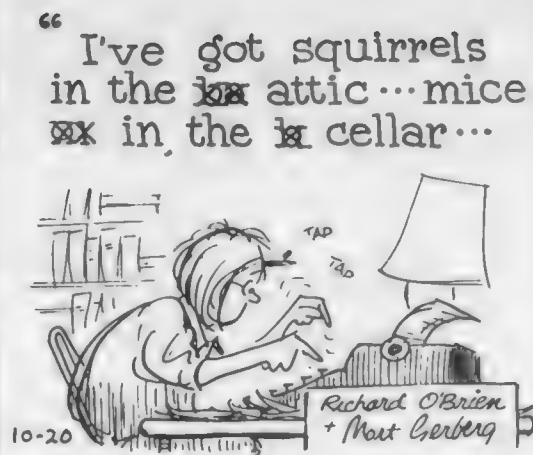
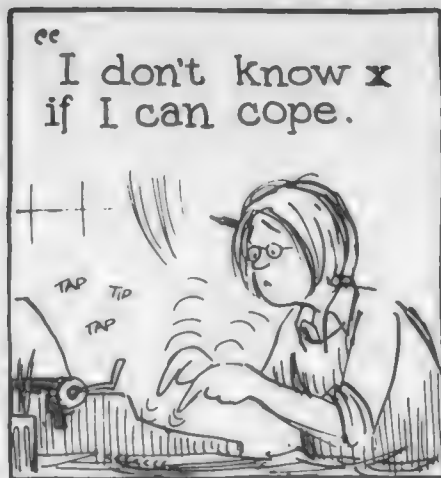


MORT GERBERG

Drawing by Mort Gerberg
©1977 The New Yorker Magazine Inc.



"Lately I've begun to dabble in quality."



RICHARD O'BRIEN

publisher's publicity agent whose job was to get me bookings on TV. In one case he got me booked for a television shot doing a tap dance, since one of the questions asked in the book was 'What Ever Happened to Tap Dancing?' (I used to play the piano in a tap dancing studio, which was how I learned the dancing part). Richard was then someone I stayed in touch with from time to time — I kept him on my mailing list and over the years I'd send him a copy whenever I did a new little book. Five or six years ago when Richard decided to become a full-time gag writer, he called, wondering if I'd like him to submit gags. It happens that I've always loved to write my own stuff and I had never really liked to use gag writers, so we didn't make any arrangement at that time.

Which brings things up to early this year when we made contact again. Richard sent me several sample scripts which three or four other cartoonists had tried out on without being successful. I liked the material, because 'Koky' deals with a contemporary woman in a contemporary family situation. She is one of maybe 70% of women nowadays who are working and having careers. Both my wife and Richard's are working incidentally. And back in 1971 I published a collection of cartoons called 'Right On, Sister' which was about women's liberation, so you can see that my sentiments lay in that direction even at that time. So I reacted well to the 'Koky' material and I said I'd like to work on it. I then did about six or eight sample strips, some of them in slightly different styles. I'm capable of working in different art styles, having always figured that the more arrows you have in your quiver, etc., etc., the better off you are. There had to be a contemporary look to the strip and I suppose Richard felt that my work in *The New Yorker*, *Playboy*, etc., ordinarily had that look, and didn't look old-fashioned. There was a certain nervousness about my line, something that I think is indigenous to the psychology of 'Koky'. There's a lot of anxiety and nervousness in ordinary, everyday living today and, there are a lot of conflicts, a lot of feelings of ambivalence, and if 'Koky' were done in a hard-line, old-fashioned style, it wouldn't work.

Of course the syndicate asked to see a lot more gag situations, to see if we were going to be able to come up with these, and to find out if there was going to be a certain evenness about the strip. We did about six weeks worth of roughs at this point and the syndicate decided to go with the strip.

Hurd: Would you say a word or two about how you and O'Brien work together on the strip?

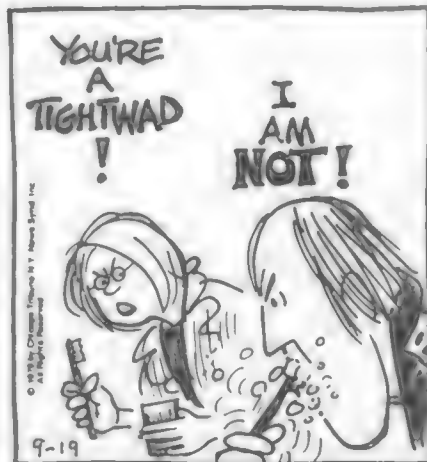
Gerberg: He sends me pages of gags and situations and I just sort of pick out

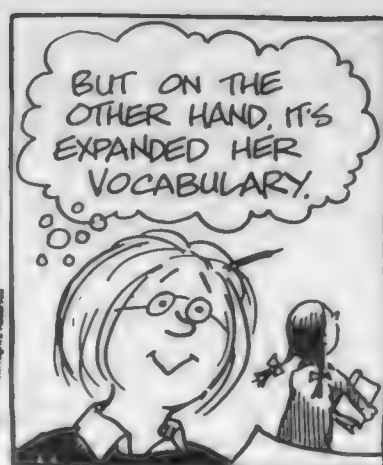
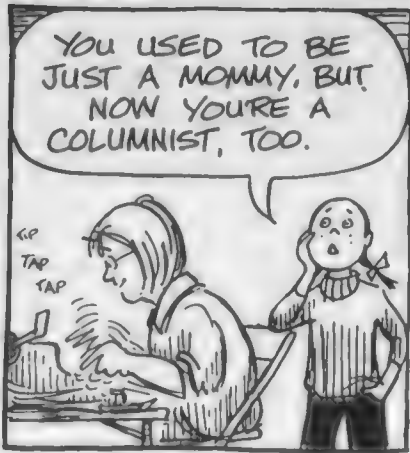


"Quickly, nurse—give this man more network news!"

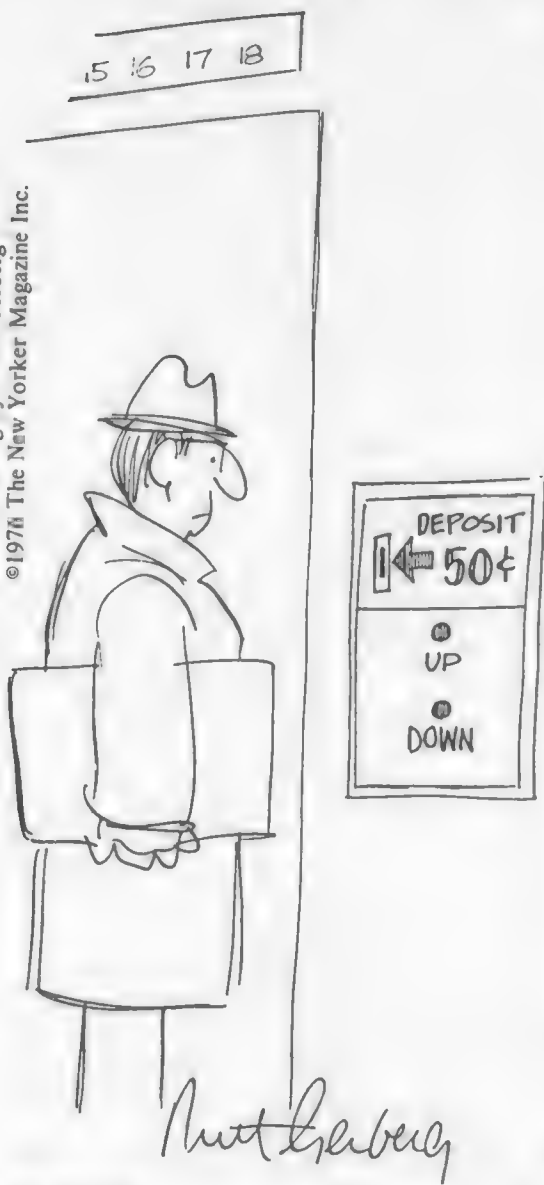


Drawing by Mort Gerberg
©1974 The New Yorker Magazine Inc.





Drawing by Mort Gerberg
©1976 The New Yorker Magazine Inc.



Drawing by Mort Gerberg
©1976 The New Yorker Magazine Inc.



"And if I am elected President,
I will be very happy."





the things I think will work and draw them. We have conversations about this from time to time — he says he enjoys listening to my views about things since I do write, as long as I agree to listen to his views on how I draw an idea. Unless we're both really happy with an idea, we don't do it. Richard has four kids and he gets a lot of ideas from his own family. I think the strip is a strong reflection of the tenor of the times — something that the reader feels that he can identify with, and that what takes place in 'Koky' is the same thing that's happening to him, his wife, his children, and so on.

As you know, Koky is a woman who functions as a housewife and mother while working from home as a newspaper columnist. Her columns, her conflicts and guilt in her dealings with her husband, Walter, and with her three children, Chuck, Julie, and Monroe, as well as her encounters with modern life in general, make up the context of the strip. I would like to see Koky do a lot more and get off into a lot of other areas. It'll be interesting to see how she does develop her own personality over the years that I hope the strip will continue. We're still exploring the parameters of Koky's life, she'll get some more papers, she'll go off on trips, she'll do some television things, and there's a lot of room for us to play around with her career. All of this will make Walter mad, for one thing!

Hurd: Are you going to have to curtail any of the cartoons you do in various other mediums, now that you're doing the strip?

Gerberg: No actually I don't intend to. I think there should be room for everything.

Hurd: What cartoonists influenced your drawing style?

Gerberg: I enjoyed the drawings of

Skippy — Percy Crosby really knocked me out — I thought they were terrific drawings, and I also particularly liked Fontaine Fox's Toonerville Trolley.

There was a great freedom of expression in movement and line in their work which influenced me to this extent. I don't put a pencil line down and then follow it rigorously and carefully. Whenever I've done magazine cartoon

roughs, they've always been absolutely direct. I just pick up a pen and I draw, without doing any pencilling before that. I have a mental picture of what I want and the cartoon sort of creates itself as it goes along. I can really do a rough in a minute or maybe in thirty seconds. Many magazines, of course, have bought these roughs, and haven't required a finish.

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"All else notwithstanding, Jerome, you have my gratitude for validating me as a sexual entity."



Hurd: How has this method of yours changed in the drawing of the new 'Koky' strip?

Gerberg: I have to plan and design a finite space in that case. If I do a drawing that's going to be printed in *The New Yorker*, or in *Playboy*, there's no predetermination of how big that drawing must be, but in the case of the strip I have to confine myself to a predetermined space. I pencil the drawings lightly and then take the pen and draw. I'm not going over a pencil line — I'm drawing — and then I go back over the strip and white-out what I don't like. In other words my white paint brush is as much of a creative element as it is a means of fixing errors.

Hurd: In other words, if you're intending to put a certain action line in a drawing, you might ink in two or three such lines, each somewhat different, and then, finally, white-out everything but the particular line you want.

Gerberg: Right. This isn't necessarily a recommended practice for everybody, but for myself I find that my line gets awfully stiff whenever I try to just push the pen around. There's a lot more guts to the drawing when I'm feeling really loose and I just let it go.

Hurd: Do you think materials are important in cartoon work?

Gerberg: It really almost doesn't matter — I tell my students at The Parsons School of Design in New York that if

they want to draw in blood, that's O.K. I don't even know what a Gillott is — it's something you shave with I think! Most beginning cartoonists are overly interested in technique — I get questions in class constantly — "What kind of paper do you use?" — and I say, "The cheapest I can find." And we all tend to fuss with drawings too much — if the basic effect we want is not there, no amount of wrinkles will help the cartoon. I think any cartoonist will discover that as the years go by, more simplification will be evident in his or her work. In my earliest drawings, which embarrass me when I think about them now, I put in fingernails, and I used to draw lines under the eyes, all kinds of nostrils, and wrinkles, and these things didn't have anything to do with the feeling that the cartoon conveyed. Drawing, per se, is not what makes good cartoons — you've got to be able to convey an idea, a feeling, an emotion, and so on.

Hurd: What other advice do you give to aspiring cartoonists?

Gerberg: My advice to young people is, 'Hang in there and stay with it'. Years ago I remember Peter Porges and Jerry Marcus talking about the fact that there were 500 magazine cartoon markets and that you didn't even have time enough to go around to all of them. Nowadays, you know it as well as I do, there are maybe three or four general magazines to sell to and nobody is making a living just from magazine gag cartooning alone. So the point is that first of all you've got to be able to express yourself, to know how to create magazine cartoons, which is fundamental to further experimentation in our field. Then you've got to be willing and able to make moves into other areas. In my own case, I've done some children's books, I've done some television, I've done advertising and now 'Koky'. ●

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"Thanks to the Arabs, it looks like I'm out of gas."

ANIMATION



Animation had not yet grown its wisdom teeth when these photos were taken. It would be interesting to know how these artists found their way into the Paul Terry studio. They were clowns in the three-ringed circus of creative cinema.

I knew some of them and have combed thru the pollen of memory for incidents that might still cling like specks of dust on the coatsleeves of the mind.

VET ANDERSEN

I knew Vet as a friendly, quiet person, a veteran of WWI. He died, I was told, while a patient at the Veteran's Hospital in Westwood, California.

Vet was one of the caravan of talent that moved to the West Coast in the late 1920's and early 1930's. He worked in several of the Hollywood studios.

Vet was a talented sculptor and on week-ends he built a sculptured wall along the front of his canyon home in North Hollywood. It was a creation of western ponies cast in white plaster. The animators often took visitors up the canyon to view Vet's ponies.

One time while Vet and his wife were on vacation, a bevy of hoodlums assaulted the wall with clubs and left a mass of broken plaster scattered over the lawn and the roadway.

Vet's heart was broken. He never quite got over that episode.

JOHN FOSTER

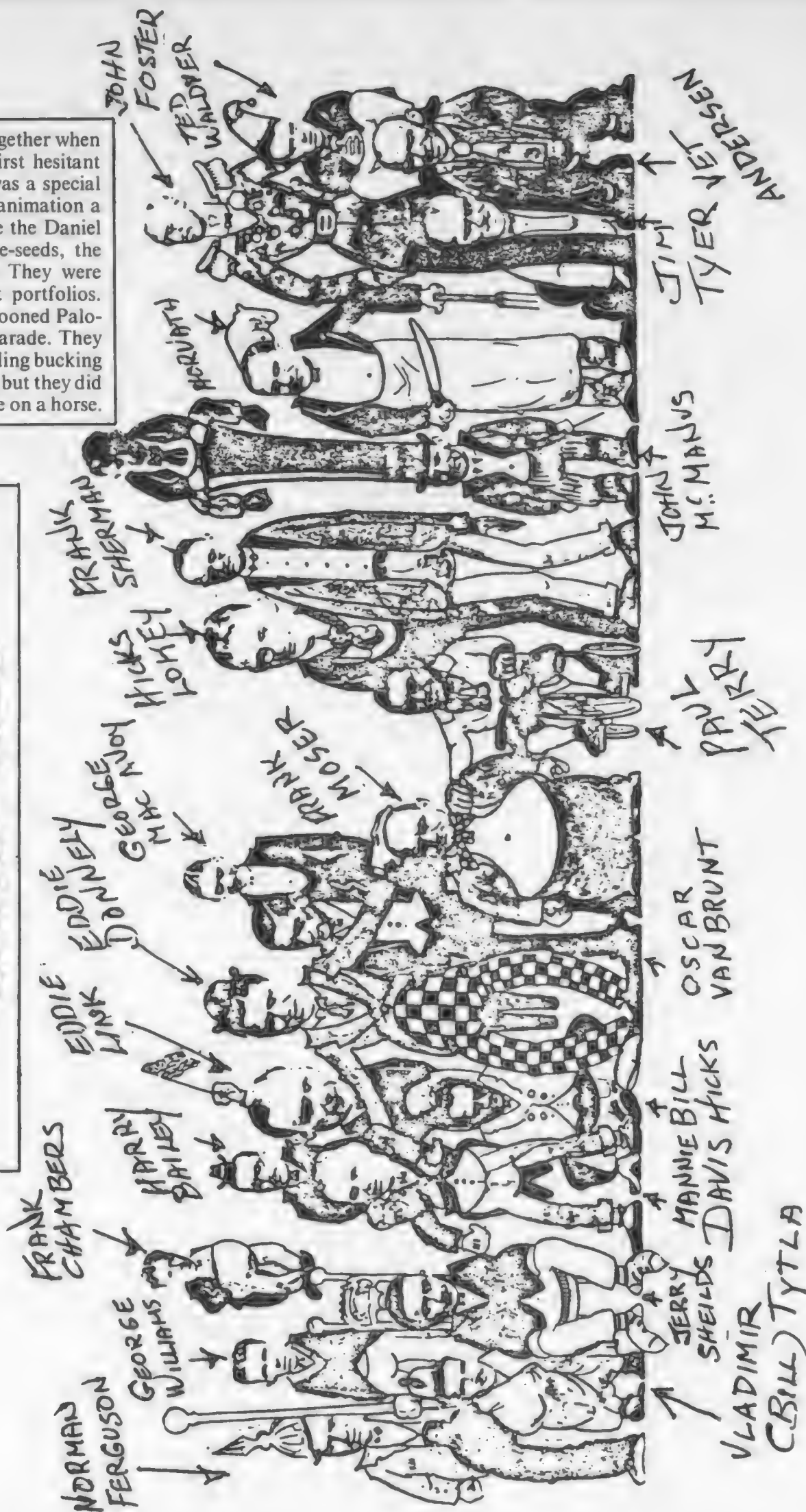
At this time John Foster was the Grand Old Man of Animation. He may



Photo courtesy of Hicks Lokey

PAUL TERRY'S AESOP'S FABLES GANG - 1926

This photo was pieced together when animation was taking its first hesitant steps. Each of these men was a special talent. Each of them gave animation a part of himself. These were the Daniel Boones, the Johnny Apple-seeds, the Jim Bowies of animation. They were pioneers, cowboys without portfolios. They did not ride silver festooned Palominos in the Rose Bowl Parade. They did not win gold cups for riding bucking steers or demented broncos but they did teach us how to put a saddle on a horse.



have been thirty five years old. John was my boss at the William Randolph Hearst Animation studio, where he wrote and directed Silk Hat Harry Cartoons. He was probably writer, director and possibly animator at Terry's.

JIM TYER

Jim and I worked together for several months on a series of half-hour pics titled "HERCULESE".

Joe Oriolo, fantastic entrepreneur of animation legerdemain was producer of this series.

I usually had lunch with Jim in the old Penn Railroad station, a short walk from the studio.

It was my first experience with limited animation. Jim was a master of this special kind of hocus-pocus and with his coaching and the astute assistance of Ellsworth Barthen, I was able to hold my job.

HORVATH

Horvath was Hungary's gift to animation. During W.W.I he had been an officer in command of Ski troops in the Hungarian Army and he continued to exhibit army officer traits when I met him in 1934.

For several weeks Horvath and I occupied a room together at Disney's and occasionally I had dinner at the Horvath home. In contrast with his often dour manner, Mrs. Horvath was light hearted, friendly and outgoing. She was tall, blond and loved company.

She had two hobbies; she collected sea shells and she enjoyed gardening. Their yard was a fabulous flower garden. Among her flowers, I remember, she had a large tomato vine that stood against a wall at the rear of their yard. She said it bore ripe tomatoes even in the winter months.

At Disney's Horvath finally left animation and became a sketch artist in one of the story groups. The last of his drawings that I remember seeing showed a row of huge teeth, a close-up for the mouth of the giant in a Mickey Mouse version of *Jack and the Beanstalk*.

FRANK SHERMAN

It would be silly of me to forget Frank Sherman. I knew him way back in 1923 when he assisted Bill Nolan in the William Randolph Hearst studio. Frank

was a better-than-average golfer. I believe he came from Long Branch, New Jersey, a town famous for golf, horse racing and surfing.

Frank Sherman was not married but on his income tax return he stated that he was married and had six dependent children.

He resented getting to work at an unreasonable hour. To keep his time clock records straight, he bought a crowquill pen and a bottle of red ink and made sure that a respectable time was always dotted in on his time card.

HICKS LOKEY

Hicks is a collector of ancient and modern firearms. As an officer in WWII, he instructed draftees in the use of small firearms. Visits to a firing range are still one of his hobbies.

It was 1936 when Hicks surrendered to the dulcet tones of the Vine Street siren.

At Disney's he worked on Dumbo, Pinocchio and Fantasia. In Fantasia he helped conjure into reality the "Dance of the Hours" a capricious allegory that starred ballerina hippos, elephants and alligators, a Herculean feat!

In 1938, Hicks joined the Walter Lantz staff where he learned to psycho-analyze the schizophrenic Woody Woodpecker. After WWII he became part of the Hanna-Barbera Colossus where he still continues to work intermittently.

PAUL TERRY

In the center of the photo is a little fellow on a tricycle. Quite a put down for a multi-millionaire. Paul, you may have guessed, owned the studio.

MOSER

Moser was a computer animator, a bank president and an all-around nice guy. I was told that Frank once owned a piece of the studio but lost it to Paul Terry in a crap game.

Moser wrote and directed pictures. He was a systematic animator. He kept a file of all the animation gags people had laughed at or hopefully would laugh at. When a new story was needed, he fished several sure-fire laughs out of his file and wrote a story around them. Here are some of the weather-beaten gags that people laughed at:

One, the Dick Friel gag: A tough

sailor has a battleship tattooed on his bare chest. A little punk punches the sailor on the chin, the battleship sinks down out of sight.

Two, the Gregory La Cava gag: A near-sighted grandpop type is tending a baby. The baby cries. Grandpa gives the child a rattle to play with; it turns out to be the tail end of a rattlesnake.

Three, the Sid Marcus gag: A man wearing glasses gets caught in a rain-storm. He flips a switch and windshield wipers wipe the rain from his glasses.

Four, (probably from Aesop) — Two duck hunters are shooting wild ducks. Their gun barrels are badly bent and they end up shooting each other in the seat of the pants. (There are many variations of the bent gun barrel gag.)

The Frank Moser pictures were rarely Academy Award candidates, but they were always sure to have several laughs in them.

NORMAN FERGUSON

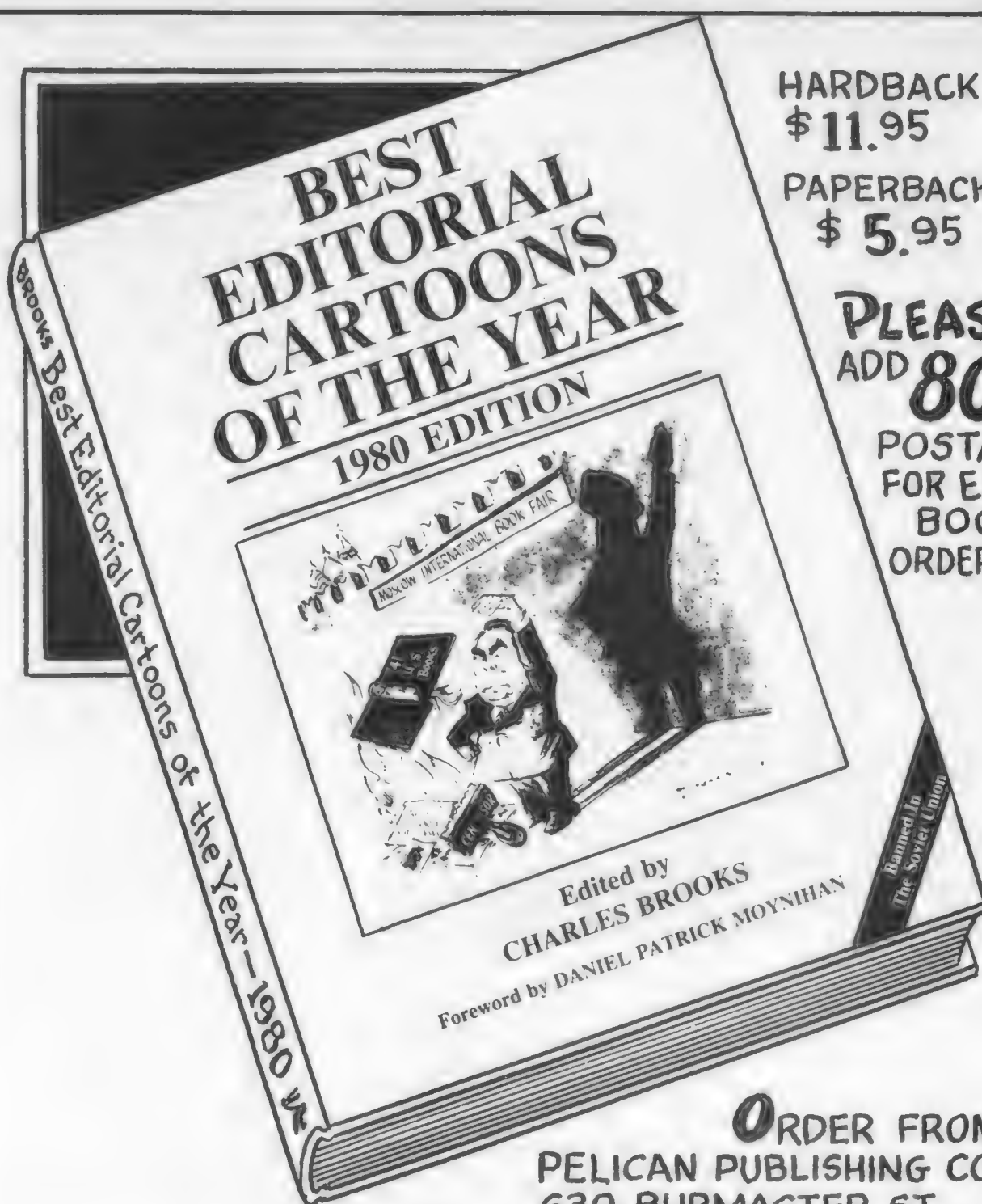
Moving to the left end of the photo we discover two men who helped make animation history. They are Norm Ferguson and Bill Tytla.

At Disney's, Ferguson, more than any other animator, used rough animation as a procedure. This put extra responsibility on his assistants who, in turn, became good animators.

BILL TYTLA

Bill was one of animation's supermen. The most important chapters in Bill's life were written at the Walt Disney studio. His animation included dwarf scenes in Snow White, the ominous Mephistopheles in Fantasia and the sadistic Stromboli in Pinocchio.

Bill is a charter member in the Animation's Hall of Fame. ●



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by Bob Dunn

PAUL
FRESH



F U N E M?
S V F M
F U N E X?
S V F X
O K M N X!

Read it again, letter by letter.

Ward Greene, a great editor, used to say "no subtle gags ... lay it in their laps".

So I'll start you on the translation. The first line is "Have you any ham?" in dialect. So go on from there.

Billy DeBeck introduced those lines in his great strip Barney Google in the late twenties—early thirties. I think it was his character "Sully The Wrestler" who spoke the lines to a waitress and a short order cook.

The lines caught on. They bounced off thousands of lunch-wagon walls and became the bane of waiters and waitresses wherever English was menued.

It was shortened to just the last line. It was an answer to almost any question

... for inster—"How are you, Barney?" "O K M N X!" "Suppose the track is muddy?" "O K M N X!"

Seems to me DeBeck used it for years. Trends and fads and material lasted longer in those days of "Ol' Hang Sign".

Rube Goldberg had everybody using the catch-lines that he made part of the language.

"Foolish Questions" was the thing to say if some well meaning soul would ask: "Is it hot enough for you?" And some of Rube's fans would even attempt his kind of answer ... as ... "No, it's not hot enough because I want to bottle it for next winter!"

Rube's great title "Life's Little Jokes," became the thing to say when anything incongruous occurred.

"Benny sent me" was Rube's summing up of the prohibition era, the 1920's. It was a parody of the open sesame when the peepholer at the speakeasy door asked "Yeah? Whatta

ya want?"

"Mike and Ike They Look Alike" was the way Rube's readers commented if there was any similarity in people's dress, actions, or looks.

Rube was so creative, he would drop a craze he had invented and introduce a new one.

His earliest one that I became aware of was "I'm The Guy." That one really took off. There were even "I'm The Guy ... " buttons that kids collected. What a collectors' item they'd be today. Here's an example: Rube would draw a cartoon of a tramp riding the rods. The caption was "I'm The Guy who put the Hobo in Hoboken."

How lucky the cartoon profession was to have Rube. Rube's interest in every facet of the funnies was the bond that held the Nat'l Cartoonists Society together in its formative years.

Milt Gross gave a lot of catch phrases to our slanguage. His "Banana Oil" was just what the public needed as an expletive when Bull Feathers or Horsefeathers, or stronger expressions, wouldn't do.

"Horsefeathers" by the way was another of DeBeck's coinage, in collaboration with Fearless Fred Lasswell who had started working with Billy by then.

Milt Gross also gave us "Nize Baby"; "Not In The Had, Mawriss"; "Could I Write A Book"; and a line that summed up our Jurisprudence system: "Justice isn't Blind, it's cockeyed!"

Jimmy Hatlo's sports cartoons were so popular they were responsible for the nicknames still carried by the teams of the West Coast-professional and collegiate. The Southern Cal "Trojans," The San Francisco "Dons," The St. Mary "Gael's" ... The "Seals" The "Green Wave", "The 49-ers."

It was the impact of Jimmy's sport cartoons that made him the logical successor to fill the syndicate space vacated when Tad died.

Jimmy's "They'll Do It Every Time" became a part of the language. Also his way of giving a compliment: "A tip of the hat to ..."

Here's a bit of Cartoon History that should be recorded. In the middle 1920's the comic artists were becoming recognized as a very special breed. And they themselves began to believe it. The world was screwy. Prohibition was the law of the land that promoted drinking like it had never been encouraged before. Hangover was the "in" complaint. Play came first; work came second. And the cartoon lads were right up front, first team in Damon Runyon's so aptly named "Era of Wonderful Nonsense."

Cartoon schedules suffered, syndicate editors couldn't frighten their star, highly paid trained seals into working. The funny men were too busy having a good time.

Tuesday was deadline day at King Features when the Strips were due.

Monday was opening day of the new week's Vaudeville Bill at the Palace Theatre in N.Y.

It became a rite every Monday for cartoonists Harry Hershfield, (Abie The Agent), Walter Hoban, (Jerry On The Job), Ad Carter (Just Kids), Paul Fung (Gus and Gussie) and young Chic Young, then drawing "Dumb Dora," to meet for lunch at Jack's, a famous restaurant across from the Hippodrome on Sixth Ave. Sometimes the boys would lunch at the Friars on W. 46th St.

After a happy luncheon, the boys would saunter to the Palace at 47th and 7th Ave., where their weekly tickets were waiting for them. They had the same seats every week, 3rd row, first five in from the left center aisle looking at the stage. The cartoonists had note books and pencils or old envelopes to jot on. As each act did its stuff presenting the new material that got them to the Palace, the comic artists would claim the gags that appealed to them.

When Frank Fay asked his stooge, George Haggerty, about the ear laps on his cap: "What kind of fur is that?" And little George said, "Airedale," every cartooner in row 3 yelled "I'll take that one!"

Rules of "Who Gets What" were needed. So based on eminent domain or something, Harry Hershfield got first choice, Hoban second, Paul Fung, third, Carter fourth and Chic Young fifth, or as they say in racing, "Out Of The Money."

Once Ben Bernie, the Old Maestro, and his band were headlining the Palace Bill. Bernie was known for his wisecracks and mellifluous introductions. When the curtain went up on Bernie leading his on-stage band, Bernie faced around to acknowledge the applause. He walked to the footlights to talk to the audience. He told of how good it was to be back in New York. He got off a couple of topical nifties. He saw the cartoonists in the third row and called the audience's attention to the fact that they were there.

"All my jokes will be in the Funny Papers," he quipped.

Harry Hershfield topped him.

"All your jokes were in the Funny Papers a long time ago."

Cartoonists have had an influence on

their readers even for the wrong reasons. When I was ghosting Milt Gross' "That's My Pop!", one of the printers from the Mirror, who knew I worked on the feature, told me the horse that was tipped off in the cartoon had won a bundle for him.

I tried to tell him there were no tips in the cartoon and no code . . . and I should know. But he wouldn't be convinced. He figured I was keeping the money-making handicapping system a secret for a select few "In" people. He said he had broken the code because he was good at puzzles "And stuff like that." His crazy explanation was hard to believe, unless you're another horseplayer. The number of people in the cartoon was supposed to indicate what race it was—First, Second, Third, Fourth etc., etc. The subject matter of the cartoon indicated the horse that was supposed to win . . .

The particular cartoon that the printer-horse-player referred to showed a corner of a roped ring in a fight club. Milt Gross' great character "Pop" in his usual get-up of pants, shirt, vest and too small fedora is sitting on the stool. His beat-up fighter is standing up as Pop says: "I'm tired! Knock him out! Let's get outa here!" The kid outside the ring points with pride at his seated father and boasts: "That's My Pop!"

The "Code-Breaker" explained that Pop, his fighter, the referee and the kid were the main characters—4 of them. Which meant the Fourth Race. Looking over the entries there was a long shot "Jay Bench." "And a Bench is a seat and the main point of the Gag is Pop sitting where he shouldn't; and a lot of good boxers had the initial 'J' . . . James J. Corbett, James J. Jeffries, Gene Tunney, whose right name was James J. Tunney, James J. Braddock, etc., etc. & etc."

He would not accept it when I told him there was *no code* and that he was deluding himself with his far-fetched made-to-fit answers.

The next time I saw the plunger I asked him "How are the horses treating you?"

"Lousy!" "You changed the #@!! ★#@!! code, you @#★? *@!?!★!!"

Bud Fisher started Mutt and Jeff as a tip strip. then it became so popular with non-horseplayers that picking the ponies became unnecessary.

Charlie Dunne, a great Big-Foot Cartoonist, drew a strip "Moe and Joe They Get the Dough" for the N.Y. Journal. He signed it done by Dunn. Moe and Joe ran many years through at least 3 generations of avid hunch-

players and handicappers.

Ken Kling started as an assistant cartoonist with Bud Fisher. He had a rather crude drawing style but he had an affinity for the Sport of Kings. He was well liked, with good friends, high and low, in the world of win, place and show.

Kling's strip was "Joe and Asbestos." It was a parody on other tipster cartoons. The humor in Ken's strip was that the horses they bet on, always lost. That's the way I heard Ken tell it. Then the horses Ken picked to lose, won; and kept winning! So the strip became a sensation and boosted the circulation of the N.Y. Daily Mirror.

Ken had an idea. He wanted the Mirror to put out a Scratch Sheet with his race selections. It would be sold at newsstands and at the tracks for a quarter. The Mirror wasn't interested. Scratch Sheets were fly-by-night operations and there was too much competition among the few that made a little money. Ken had taken his idea to his paper but his paper said "No Dice".

Ken didn't take the rebuff lying down. With his own money he launched his Copyrighted Scratch Sheet and it was an immediate success. In a very short time Ken was making \$15,000 a week, free and clear, with his little publication.

Then guess what . . . The Mirror was willing to reconsider. The Mirror was willing to go partners with Kling. Need I say that Ken withstood the Mirror's late blandishments and continued as a lone tycoon.

Which brings me around to Tad once again. Tad's smart talk had everybody quoting him. "Muscle Bets" meant "Try and Get It." "On The Earie" was listening in. Dome-Doily was a Toupee; Bugle Rag was a Handkerchief.

"She only goes out with her mother, but her mother will go out with anybody." That was Tad's.

"Bushwa!" was Tad's way of saying "Baloney!" or "Bunk!"

I remember when if anyone looked a little sad you gave him the Tadism "Whatta Ya Mean 'Ya Lost Yer Dawg!'"

"Pearl-Diver" for a restaurant dishwasher; "Lounge-Lizard"; "Drugstore Cowboy"; "Block and Fall" (Prohibition Liquor) were all Tad's. And remember these are just addenda. In former articles I've noted his "Hot Dog," "Yes, We Have No Bananas," "Ball and Chain," "Storm and Strife" and on and on.

In my book Tad was the Greatest of the All Time Greats. ●



ETTA FORT WORTH STAR-TELEGRAM
HULME N.E.A. 79



"MY OIL PRICE HIKE EXPERT IS OPEC, AND OPEC SAYS...."

ETTA HULME, editorial cartoonist for *The Fort Worth (Tex.) Star-Telegram* and one of the few women in this branch of our profession, at our invitation has written this lively account of her experiences along the way to her present position. We think you'll enjoy it.

I've been called an iconoclast and a harmless housewife. I like to keep my options open, so I'm willing to agree to both descriptions.

I was born and raised in Somerville, Texas, where my family had a grocery store. Working in the store after school and in the summers, I think, gave me a pretty good notion of the human condition. I learned that the customer always thinks he is right and how to cut a pound of cheese (within an ounce). And I had access to the wrapping paper to draw on. I also did a lot of soap carving.

After getting a degree in art from the University of Texas, I went to California and worked in the animation department of Disney Studios for a couple of years. This was hard on my myopia, but good training in facial expression and body english. Drawing for animation gave me a compulsion to close all the lines neatly together, and I'm still struggling with this.

After leaving Disney, there were several years of bouncing around, including commercial cartooning in Dallas and Midland, a summer session (regional writing and philosophy) at the University of Wisconsin, and teaching in an art school in San Antonio. From San Antonio, a trip to Chicago, where I took a course in lithography at the Art Institute, and picked up a comic book (called *Red Rabbit*) to draw. Red didn't last long, but was fun while it lasted. . . I could draw it anywhere and mail it in.

I became a displaced cartoonist in

1952 when I went to Germany and married Vernon Hulme, who was there in the army. We spent two years in Germany and got to travel around Europe quite a bit.

Out of the army, we moved back to Austin so Vernon could complete his degree in chemical engineering. In Austin, I produced Kay, (the first of four) and an editorial cartoon a week for *The Texas Observer*. We moved a lot in the following years. In Houston, I produced Helen and a few commercial cartoons. In Corpus Christi, I produced Charlie and a few commercial cartoons. In Shreveport, I produced John and gave up cartoons to catch up on the laundry.

After Shreveport, we shuttled to Odessa, Texas to Arlington, Texas, to Detroit, back to Arlington. By then, there were no moving companies left that we were on speaking terms with, so we've been here for thirteen years.

ETTA FORT WORTH STAR-TELEGRAM
HULME N.E.A. 80



"IMAM SAYS THUMBS UP, IMAM SAYS THUMBS DOWN, IMAM SAYS THUMBS UP, IMAM SAYS THUMBS DOWN, THUMBS UP, THUMBS DOWN, IMAM SAYS..."

ETTA FORT WORTH STAR-TELEGRAM N.E.A. 80
HULME



"YOUR PLACE OR MINE?"

EUREKA! HERE IT COMES! THE
ANSWER TO NUCLEAR
WASTE DISPOSAL!



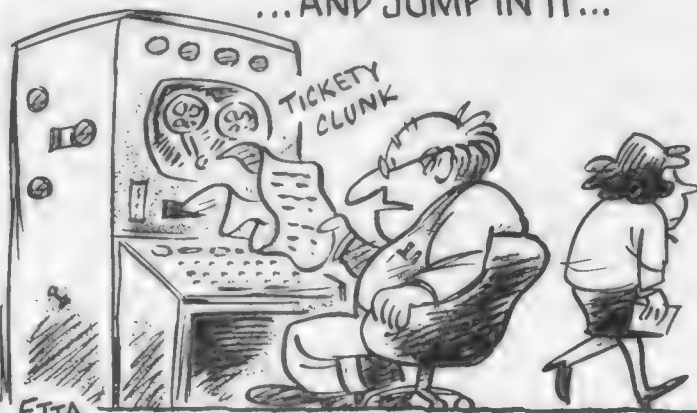
...WE FIND A STABLE FORMATION
DEEP IN THE
EARTH...



...WE DIG A BIG HOLE...



...AND JUMP IN IT...



ETTA
HULME FORT WORTH STAR-TELEGRAM N.E.A. 79

GREAT PHRASING, TOM... "ALL MEN ARE CREATED EQUAL"...
THIS DOCUMENT MAY WELL ENDURE FOR CENTURIES...

JULY
4
1776



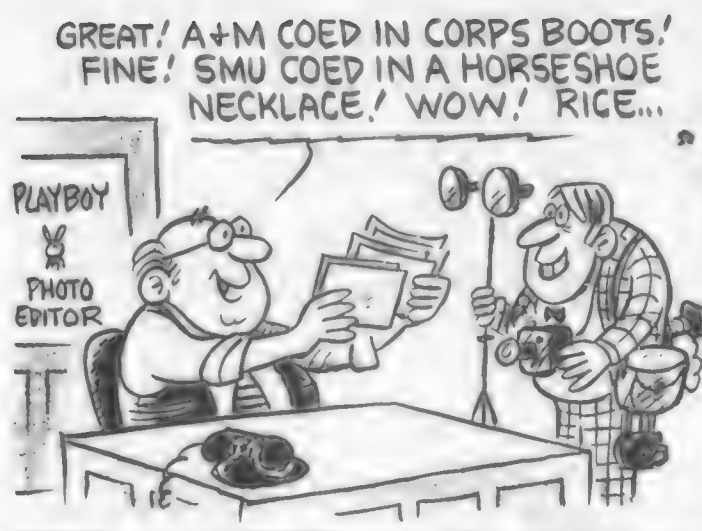
GLAD YOU LIKE IT, BEN—
LET'S TAKE A BREAK

HEY, BETSY, DROP THAT FOR A MINUTE
AND BRING US SOME COFFEE

JULY
4
1776



ETTA
HULME FORT WORTH STAR-TELEGRAM — N.E.A. — 79



THE NEW YORK TIMES, WEDNESDAY, APRIL 9, 1980

Playboy's Plan to Take Photos of Women Students Splits Baylor U.

Special to The New York Times

WACO, Tex., April 8 — Abner McCall, the president of Baylor University, has lost patience with the controversy over Playboy magazine.

"It's kind of like a wart on my toe," he said yesterday outside the Student Union building at this Baptist college near the Brazos River in central Texas. "It's just a cheap, pornographic magazine. Among our constituents, they've got as much influence as Mao's little red book."

The controversy arose after a photographer from Playboy announced that he was coming to Baylor in February to take photographs of female students and to interview them. Since the announcement, three students have been dismissed as editors of the student newspaper, a bogus edition of the paper has advertised a sale on pornographic literature and three demonstrations supporting the right of the student editors to oppose the administration have brought out more students than protests against the Vietnam War did.

Many people at this university, where dancing, card playing and alcohol are forbidden, agree with Dr. McCall. But his

assertion that he would discipline any female students who contributed to the magazine's proposed feature on "The girls of the Southwest Conference" has brought opposition.

"They're too busy being Baptists and not enough being Christians," said Brenda Christmas, a 20-year-old junior who was one of 80 students who agreed to an interview with a Playboy photographer, David Chan. "They're too concerned with maintaining the Baylor bubble." She said that if she posed for the magazine she would be fully clothed. Playboy said that five women had been selected to pose.

Dr. McCall's announcement prompted a dissenting editorial in the student newspaper, *The Lariat*, which said that women should have the right to decide if they wanted to pose.

Guidelines Are Toughened

"There are some convincing reasons for ignoring Playboy's overtures," the editorial read. "But they have little to do with vague threats of sinner's scorn, the crumbling of society or the downfall of the West."

That led to tougher administration guidelines on *The Lariat's* contents and finally a dispute over censorship that resulted in the dismissal of the paper's three top editors.

In the midst of the controversy, a bogus edition of *The Lariat*, reportedly printed by students at another Texas university, was distributed on the 9,131-student campus. It contained advertisements for pornographic books, a clinic to teach people how to avoid dancing and other obvious gibes at Baylor's conservatism.

3 Scholarships Revoked

Finally, just as the controversy seemed to be calming down, two of the dismissed editors and the newly elected head of Sigma Delta Chi, the campus chapter of the professional journalism society, were told that the university would not renew their scholarships next year. This troubled many students.

"It seemed like it was purely vindictive," said Jeff Barton, a fifth-generation Baylor student who was dismissed as *Lariat* editor. "I think they've confused constructive criticism with disloyalty."

Dr. McCall, a 64-year-old former mem-

ber of the Texas Supreme Court, said that the university's position was that a woman was free to pose for Playboy but not free to do so as a representative of Baylor. That's the university's position, and it should be the student newspaper's as well, he said.

Much of the campus supports Dr. McCall.

More Protests Possible

A junior, Cliff Collard, said: "The university hasn't told anyone they can't pose nude. It has just said you can't associate the name of Baylor with your naked body."

Students return today from their Easter vacation, and some say that the revocations of the three scholarships could lead to more demonstrations. But everyone on both sides of the issue seems to agree that the Baylor bubble will outlast Playboy.

"If they're trying to puncture it, I don't think they even let out any air," Mr. Collard said.

VE SHOULD RESPOND FIRMLY
TO CUBA UND DE SOVIETS...



IT IS A SHEER NONSENSE TO
LET DEM GET AWAY MIT IT...



VE SHOULD SHOW NO MERCY!
VE VANT **ANSWERS!**



VE SHOULD SEND DAVID FROST
TO ASK DEM VOT
DEY'RE
UP TO?



After serving time as a Girl Scout leader, Den Mother, and Potato Lady for the Rotary Club lunch (good recipe, but it serves 400), I got back to cartooning. I showed the kids how to use the steam iron and where the peanut butter was, got out the phone book and looked up the advertising agencies, etc. *The Fort Worth Star-Telegram* was on my hit list. They were using syndicated cartoons in the afternoon paper, and I made a nuisance of myself until they agreed to print a few on a free lance basis. This eventually evolved into a regular job and the five a week I do now.

I work at home in a backyard studio. We call it the gazebo because it has six sides . . . four large windows, a fireplace and an old ceiling fan. Vernon built it for me in an effort to clear my stacks of cartooning debris out of the den. It's a very pleasant place to work.

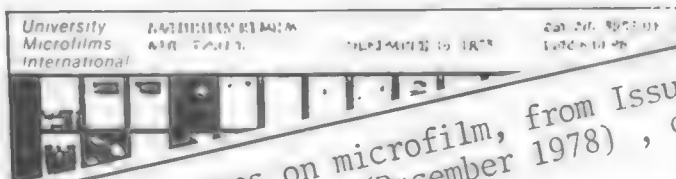
I draw my cartoons on coquille board, which is sort of old-fashioned, but I like the surface when using a brush, which is what I use. The first step, for me, is to rough out the drawing on

newsprint with a soft pencil. Then I check out the idea (by phone) with my editor. Next, I transfer the rough to tracing paper, which may involve moving some of the elements around . . . this sometimes results in some odd perspective. The tissue drawing is then transferred to the board and I do the inking.

On being a women in editorial cartooning . . . There aren't very many women editorial cartoonists for the same reason that there aren't very many women bricklayers or surgeons. There have been times when being a woman has been an advantage, times when being a woman has been a disadvantage.

My advice to aspiring cartoonists is the same to males and females: Learn all you can about drawing. Read everything you can get your hands on, especially news and opinion. You must be persistent, and it helps if you're lucky, because the quality of drawing and humor has been high for young people entering editorial cartooning in the last few years. Also, bake an occasional batch of cookies for your photoengraver . . . his good will is essential. ●

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SALES CATALOGUE

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HAPPY HOOLIGAN by F. Oppen. 1924. (Edges of Drawing dirty) \$500.

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IT'S PAPA WHO PAYS by Jimmy Murphy. 1931 Sunday \$125.

BARNEY BAXTER by Frank Miller. 1942 (No Barney) \$100. By Naylor, Daily \$65.

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THEY'LL DO IT EVERY TIME by Bob Dunn & Al Scaduto.

THEY'LL DO IT EVERY TIME by Jimmy Hatlo 1953, \$100 Sunday, 1963 Daily \$75.

JUNGLE JIM by Paul Norris, 1951 Sunday \$150.

GLAMOR GIRLS by Don Flowers, 1963 Daily panel \$50.

JOHNNY HAZARD by Frank Robbins, 1954 Sunday \$175.

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OZARK IKE by Bill Lignante, 1957 Daily \$50.

F. OPPER Editorial cartoon. Circa 1927, \$150.

ETTA KETT by Paul Robinson, 1947, \$75 Daily

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H. 1 diamond ring set	2575
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PEOPLE
PLACES
PRODUCTS
PRICES
NEIGHBORS
MEDIC
neighborgoodisco
drug

THURS.
Comics & Competition
THE PLAIN DEALER

by Leonard Starr

Amie

SINCE YOU'RE SURE
YOU'LL DO FINE
IN THE JOB MARKET,
WHY NOT GO
DOWN, PONY?

AREN'T YOU
HEARDY? BRITISH
AND AMERICAN
TROOPS HAVE
HARDED BUILT!

ER - I GUESS I
MISSED THAT
BULLETIN - BUT
THAT'S GOOD.
ISN'T IT?

OH YES - BUT IN
MILITARY JOURNALISM
IT'S ALWAYS TEMPERED
BY ANTICIPATION
OF TRAGIC LOSS.

STILL - MONTGOMERY AND
PITON SHOULD MAKE SHORT
WORK OF IT - IF THEY CAN
BE KEPT FROM FIGHTING
EACH OTHER!

I'VE
-ER-
GOT A
RUNCH
IT'LL TURN
OUT OKAY.

OR, THERE'S NO DOUBT OF IT:
IN THE LONG RUN, GERMANY
AND JAPAN CAN'T POSSIBLY
OUTPRODUCE US.

OH NO?
DO THEY
KNOW THAT?

YES - IT'S QUITE AN
IMPRESSIVE OPERATION
AND ALL DUE TO O
-ER- CREATI
MARKET

MY GOODNESS! I KNEW
PEOPLE LIKED CHEESE
BUT IT MUST HAVE
BECOME A MANIA!

OH! MRS. FLOWERS!
GOOD TO HAVE
YOU WITH US!
COME WITH ME,
PLEASE!

RE-
OARRR -
OH YES - GO
RIGHT IN!

CLENNIE -
I'VE ANY FLOWERS
I HAVE AN
APPOINTMENT
WITH MR. GARR -

IT'S REVEALING, AMIE? THEY'RE BOTH
DICTATORSHIPS - AND NO GOVERN-
MENT-CONTROLLED ECONOMY HAS
EVER BEEN ABLE TO OUT-
PRODUCE A FREE ENTERPRISE
SYSTEM! BUT -



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